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RADIO BROADCASTING  
FOR RETAILERS

By Enid Day

*Radio Director*

*Davison - Paxon Company*

*Atlanta, Georgia*

FAIRCHILD PUBLISHING COMPANY

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L. H. L. Ebersole  
(affectionately known as  
"Huck") whose enviable  
smile does a better  
job of broadcasting  
good-will than  
all the words that  
go out over a "mike"  
and "See see you  
in the morning!"

Eric Day

11/25/47

**RADIO BROADCASTING  
FOR RETAILERS**



ENID DAY

**T**O all the sponsors and prospective sponsors and all  
the men and women seeking careers in retail store  
radio broadcasting, who asked me to write this book.

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*To the following, I would like to express my deepest thanks and gratitude:*

The Davison-Paxon Co., my sponsor for the last eleven years—and the executives who have given me a free hand as Radio Director.

Station WSB, Atlanta, over whose microphone I have broadcast more than a million words a year.

Mr. Robert J. Herman, of the Fairchild Publishing Company, for his brilliant editing of the manuscript; without his help, this book would not have been possible.

Mrs. May Lamberton Becker of the *New York Herald-Tribune* for her encouragement and her belief in my fitness for writing this book.

ENID DAY.

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## INTRODUCTION

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It was the author's job in 1930 to create from whole cloth a fifteen-minute daily broadcast for a prominent department store in Miami, Florida, which would not only give the highlights of the day's news, but also prove sufficiently entertaining to catch and hold the attention of the tourists, who were in Florida for the winter season. Trying to catch the ear of a tourist in competition with all the vacation attractions which flooded the resort city at that time was a job much bigger than anyone dreamed—including the store which had run off the reservation sufficiently to strike out in a new field of advertising. Having had some experience in the Little Theater, the author knew the value of showmanship and voice control. The spirit of the old stage slogan, "the show must go on" proved to be an invaluable asset also.

Out of this precarious toehold came what has often been termed the most successful radio program for re-

tailers ever broadcast. The fact that the same type of program has been on the air continuously for more than seventeen years and is meeting with even greater success today in another city proves its value beyond any shadow of doubt. The stores which have used it successfully during those seventeen years are located in different sections of the country. This is proof again that *the same type of program can be successful in any city if one has the ability to write and deliver good continuity and adapt it to the locale.*

Those executives from other sections who heard the daily program during their sojourn in Florida for the winter season and began to nibble at the idea of having a program of their own naturally wondered if a radio program suited to a resort city would prove equally effective "back home." Those who tried it found that it worked like a charm, and upheld the old truism, "human nature is the same the world over; only in some places, it's a little bit more so."

Because of this, retailers all over the country and individuals seeking careers in radio programs for retailers have repeatedly requested a formula which may be adapted with equal success to any locale; in answer to these requests, this book was written. *The purpose of this book, then, is to set down in detail a formula for successful radio program planning, writing, and broadcasting for retailers; hence the title, Radio Broadcasting for Retailers.* The basic principles may be applied to all broadcasting designed to sell, as well as institutional advertising over the radio.

The reader will note that Part 1 is intended chiefly for the information of the sponsor, while Part 2 is of interest primarily to the prospective careerist. The author hopes, however, that every reader will find *both* parts profitable.

A noted scientist was once asked what was the most satisfying piece of work he ever did, and the scientist replied, "I have taught a few men how to observe." If, in this book, we have helped those in retail business and those seeking a career in retail store radio broadcasting to observe some of the basic principles of advertising and how they may be applied, we feel, like the scientist, that this has been the most satisfactory work we have ever done.

THE AUTHOR.

June 2, 1947.

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## PART ONE

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### WHAT THE SPONSOR SHOULD KNOW

#### Why Radio Broadcasting for Retailers?

*The advantages of radio as an advertising medium.*

#### What Price Radio?

*The cost and choice of time, the type and cost of talent.*

#### What Type of Program?

##### A DISCUSSION OF PERSONALITY-TYPE PROGRAMS.

*Nature of the personality-type program. The combination personality-shopping type program. Non-selling programs. Interviews with personalities. Interviews on Civic, State and National Affairs. Customer Education Programs. Patriotic Events and Historic Dates Programs.*

#### What Kind of a Broadcaster?

*The broadcaster's personality. The responsibility of the store executive for the program, and orientation of the broadcaster.*

#### What Is Required to Make a Program Successful?

*The components of the formula for a successful program.*

#### How Can You Judge the Success of a Program?

*Ways to judge the success of a program for retailers.*

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## CHAPTER ONE

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### WHY RADIO BROADCASTING FOR RETAILERS?

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THE first great question the prospective sponsor should ask himself is how best to sell his merchandise quickly to those who can be convinced they want it. Radio broadcasting is one of the best means of doing just that.

*Radio for retailers has something to sell; the rules of good salesmanship apply to all the products it has to sell.* The old recipe for cooking a chicken begins with the trite but sound advice, "first catch your chicken." The recipe for convincing your public that it wants your product begins the same way — "first catch your public." *If you are able to catch and hold the ear of your radio audience the law of averages will turn some of them into customers.* How many customers remain in the sieve after the sifting process depends on how convincing your program is — not just once, but every time it is on the air.

Radio has proven itself to be the greatest customer magnet, the greatest human honey-pot in the advertising age. Why?

## RADIO BROADCASTING FOR RETAILERS

Because a radio program has one feature that cold print can never hope to have: *that feature is radio's greatest asset — the human contact of a friendly voice, which is alive, vital, sincere.* And that is perhaps why even a mediocre radio program will sometimes hit the jackpot in sales. Another advantage that advertising by radio has over the printed advertisement is this: the printed advertisement must be in the hands of the printer well in advance of its publication, whereas items advertised over the radio may be inserted into the continuity up to the time the program actually goes on the air.

*Every good radio program will create good will and sell merchandise.* If radio sells merchandise, it will create good will; if it creates good will, it will sell merchandise.

There's a lot to be said for the old Town Crier. Word-of-mouth advertising is a most effective way of spreading news. When one woman tips off another woman over the back fence or across the bridge table to some choice brand of beans or where a pretty gown may be bought, only a short time will elapse before that woman will have the dishes done and the beds made and be on her way to the store or shop where those things may be had. Run, walk, or ride, she'll get there, never fear — and quickly. Any man who does not believe in the potent properties of word-of-mouth advertising has only to do something in public he prefers to keep secret from his wife, and then count the minutes to see how fast the news beats him home!

And so as a supplement to cold print, rather than

## WHY RADIO BROADCASTING FOR RETAILERS?

a supplanter of the printed ad, a friendly voice of one person over the radio has an appeal that black and white copy can never hope to attain. Because newspapers have been quick to recognize that fact, many of them have bought radio stations. Often those stations have been operated for a time without profit because the editors were wise enough to see the handwriting on the wall. They knew that radio advertising was destined to pay great dividends, that it has something no printed page can have — the warmth of a friendly personality, the enthusiasm and sincerity which may be indicated by the inflection of a voice. If a broadcast designed to sell something and not merely to entertain gives not only a news story of the highlights of the day, but includes a bit of human interest, a touch of humor, or pathos as the occasion may call for, there are unlimited possibilities to be had from it as an advertising and selling medium.

*To sell more and more, you need an ever-increasing area of trade.* The average newspaper, regardless of its circulation, can rarely cover the trading area of a good radio station. Radio knows no city or county limits, no state lines. A well thought-out and interesting radio program, delivered at a time of day when the largest number of people is free to listen is an ever-present method of increasing your trading area.

Increasing a trading area does not necessarily mean an increase in mileage area surrounding a community; it may refer equally to an increase in customers within the city limits. This is especially true where the program is sponsored by a local concern. The main thing, in any

## RADIO BROADCASTING FOR RETAILERS

case, is an increase in the number of sales and the number of customers who want your product. If the object of advertising is to sell merchandise and increase good will, the more one can expand a trading area, the more new customers he can get in his immediate territory, and the closer he can cling to the customers he already has, the more certain will be the results. Since radio provides a medium by which all of these things may be accomplished, retailers will find it expedient to use this method of advertising whenever possible.

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## CHAPTER TWO

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### WHAT PRICE RADIO?

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*ADVERTISING, at best, is the most magnificent gamble in the world. As the southern Negro would put it, "the cost runs into foldin' money."* But it can be made to pay for itself many times over in business and good will. Funds spent wisely on radio advertising will be bread cast on water—bread which will return well buttered.

In considering the cost of radio, it is important to *consider the cost of time*. This cost is determined by two things: (1) the time of day the program is presented; (2) the population within the area covered by the station, which, in turn, governs the station rate.

The cost of a daily fifteen minute radio program is more often than not surprisingly low.\* Due to variation

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\* The cost of a personality type program is, as a rule, pro-rated among the various departments, each paying its proportionate share of the cost. This is a good point to emphasize to buyers and department heads who may be slow in taking advantage of radio as a selling medium; they should be reminded frequently that their departments help to pay for the cost of the radio program whether they make use of it or not. Once they get the habit of seeking a place on the program and discover radio's pulling power in terms of increased sales, they will be more alert in keeping the broadcaster posted on available merchandise and new arrivals in their departments.

Some sponsors do not pro-rate the cost of radio but set aside a special fund for the purpose, or allot a portion of the general advertising fund for radio advertising.

## RADIO BROADCASTING FOR RETAILERS

of costs in radio time in different sections of the country, based on the power of the station and its coverage, it is impossible to give a definite figure.

*The choice of time is as important as the cost of time.*

That choice should be based on two things: (1) The type of product you are trying to sell; (2) the people to whom you are trying to sell it.

Morning programs are usually considered the best bet for retailers. With the majority of cars equipped with radio today many men are reached through a morning program. Today the businessman often has a radio on his desk. After much experiment and study, most stores have found that a program delivered between nine o'clock and ten in the morning is a wise choice. It reaches salesmen in their cars on the road, men on the way to business, doctors driving from hospital to office, and wives and mothers at home. By nine o'clock, those who take their children to school are generally back home again; women who have no children but who do not go to business, are usually at home around nine to ten a.m.

*It is important to remember this, above all: that which one desires to sell today must be presented to an audience sufficiently early for them to buy it before the desire for it wanes.* Retailers rarely find it advisable to seek evening time on a radio station because of two things: (1) a good time is seldom available, due to network shows; (2) the cost of evening radio time is usually prohibitive. Frankly, even if interest were sufficiently aroused today for something a prospective

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customer might not be able to get until tomorrow, it might wane before tomorrow comes.

Since early afternoon broadcasts may also reach a large percentage of women in their homes, the question is often asked whether staggering the time would reach a larger audience. Staggering the time would undoubtedly reach a more varied listening audience, but *a consistent period on the radio builds a steadier audience*. If radio is selected with an idea of reaching the people you want to reach at the time when the majority of them can be reached, it is far better to cling to one time straight across the board. In newspaper advertising, a retailer prefers the same space on the same page each time his ad appears in the paper, because people are great creatures of habit. Famous broadcasters on national networks have the same time each week for the same reason—to establish a consistent listening audience.

Some sponsors buy more costly radio time and then proceed to ruin the whole shebang with an incompetent broadcaster. This is particularly true in the smaller localities and cities where many all-talking programs are born. It is the better part of wisdom to *choose talent as carefully as time*. In either case, one generally gets what he pays for. The average good businessman in America today would no more think of risking the reputation of his business by turning his newspaper advertising over to an inexperienced young man or woman, than he would think of printing his profits in an ad. Yet many times in the radio field, stores, shops, firms of all kinds will take a girl just out of college, a bright, sweet young

## RADIO BROADCASTING FOR RETAILERS

thing who has served as editor of the "Senior Blah" and expect her to write and deliver a radio program that will set the world on fire in six days flat.

Few radio salesmen or radio program directors are in a position to advise a retailer as to the type and cost of talent best suited to his firm or what kind of program he should have. This fault lies at the door of both the station and the store, and is due to lack of understanding on both sides. The radio executive who has not had retail store experience does not understand the advertising problems of the retailer; on the other hand, the retailer without radio experience or knowledge of station policy does not understand the problems of the radio executive. Because of this lack of understanding many retailers pay for radio programs entirely unsuited to their product. With all due respect to radio station executives who are eager to interest a local firm, this not infrequent mistake is indeed unfortunate, for how many of those programs last more than the thirteen weeks of the original contract? How many of them actually *sell* merchandise or create good will? How many of them are worth even the small amount weekly they actually cost, considering the dollars and cents return they give?

Quite often such a program is the "old bear by the tail" in disguise. Once you have it, it's rather difficult to turn it loose, for fear a competitor will come along and go you one better. Or you hesitate to go off the air because your clients and customers may think you were not financially able to continue. Or you may just be

## WHAT PRICE RADIO?

afraid — afraid you may be letting go of something which might eventually prove a bonanza instead of a boomerang. And many times you're right. Few business ventures have ever shown a profit in the first few weeks; so, *even a poor start does not warrant quitting; often a program which gets off to a rather bad start may be merely a feeler.* The mistakes which occur during the first weeks — if they are not too severe — may be used as stepping stones to a successful radio program. It is possible to progress only where there is a willingness to profit by mistakes.

*Radio advertising is a business proposition — and requires in addition to good sound business sense, an understanding of human nature.* And how many executives really have anything to say about their own radio program? How many of them actually study various types of programs to see which is best suited to their particular needs? How many of them on the other hand turn the program over to an inexperienced broadcaster who answers to the advertising manager, who in turn knows no more about what a radio program should be, than he knows the number of hairs on a bird dog's back?

No wonder many sponsors look twice before they leap — and it's rather regrettable that some are prone to leap before they look. If more executives would give some of their business acumen to solving the problem of radio advertising in their individual business, the majority of unfavorable, unpopular, and unproductive programs would vanish.

## RADIO BROADCASTING FOR RETAILERS

This is not meant to be a treatise on the wrong type of program, but it is rather a warning to sponsors not to expect a beauty prize winner or an incompetent copy writer to put her all into creating a radio personality which typifies the spirit of an organization, and the quality of its products. Few women and few men realize that when they become the radio representative of a firm, they must create a personality worthy of that firm. This requires the often unpleasant duty of subduing their own individuality, and thereafter becoming a personality rather than a person. That is not an easy dose for some people to swallow. (It is not necessary, of course — nor is it expected — of a person who has already created a name for himself in some other field. In that case, it is his popularity and personality which are sought and paid for.) However, to those with no background, no fame, no experience to aid them, this does apply.

*Selling anything* — regardless of what it may be, from a paper of pins to an insurance policy — *is merely buying the money of your customer. And that customer must be made to want what you have to sell more than he wants the money it takes to buy it.*

The person you employ to conduct your radio program will have the job of making your customers want your merchandise. In order to do this, he must have an appreciation of the feeling you have for your product and the integrity of your business; a poorly paid, incompetent person cannot do this. Therefore *secure the*

## WHAT PRICE RADIO?

*best talent you can find and pay that talent what it is worth.*

When you have found the best talent you can afford, and made your decision as to the program best suited to your use, buy the best time you can get on the air, and back that program as you'd back your favorite race horse — to win!

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## CHAPTER THREE

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### WHAT TYPE OF PROGRAM?

#### A Discussion of Personality-Type Programs\*

ONLY by careful consideration of the reasons for a radio program can an executive determine the *type* of program best suited to his product or firm, and the most logical time to present it on the radio.

If one wants to sell anything which is not limited in its appeal to a small group of wealthy people to whom price is no object, he should give thought to the people he desires to reach when he plans a radio program.

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\* Other types of programs which have been sponsored by retailers with some success include:

(a) News and Sports program. Announcements identifying the sponsor are given, usually at the opening and closing of the program.

(b) (Serials sometimes referred to as "canned" programs). This covers all recorded types of programs where talent cost is not involved, but the program or series of programs is bought as a package. Cut-in announcements identify the sponsor.

(c) Entertainment programs (sometimes referred to as "talent shows"). This type of program is good if it really entertains and is not presented merely with the idea of giving a number of people who think they possess talent an opportunity to show off at your expense. *Good entertainment programs require expensive talent, and the average retail store cannot afford merely to entertain its customers.* A few retail sponsors have used entertainment shows successfully, taking advantage of the talent available among their own personnel: in this way, they have tied in the entertainment feature with the firm itself. Other stores have successfully sponsored youth talent programs such as teen-age shows. If such a series is handled in the right way, so that it does not get tiresome to the radio audience, such shows can be profitable in attracting teen-age customers.

## RADIO BROADCASTING FOR RETAILERS

What do you want radio to do for you? To supplement your newspaper advertising? To have its own place as an advertising medium? To reach customers beyond your newspaper circulation? To reach your customers through ear-appeal where eye-appeal may not be as effective as you wish? Whatever your answer, in the long run you want and have a right to expect your radio program to advertise and sell.

Then consider your radio time on the air as a page of newspaper space. At the top and the bottom of the page is the name of your firm. The space between is blank white space. Think of that white space as filled with a list of entertainment features. Would such an advertisement sell you or your merchandise to the customers you wish to reach? The average retail merchant would not for a moment consider running such an advertisement in his local newspaper. But many a merchant, for lack of a better idea, has sponsored a radio program which did no more of a selling job than a page in the newspaper would do with merely his name at the top and bottom of the page.

It is a wise idea to be sure that whatever you sponsor on the air will in some way pay dividends on your investment. It is not enough for the radio audience to remember your name and that you sponsor such and such a program, when a little time in careful consideration may make them not only remember the sponsor's name, but also remember to buy from him. In other words, *do not merely sponsor something; make whatever you sponsor sell either you or your merchandise, or both.* This theory is based on a long study of radio for

## WHAT TYPE OF PROGRAM?

retail stores in cities from 100,000 to 1,000,000 population. The same theory is applicable to smaller cities.

This book is most concerned with "personality-type" programs. The "personality-type" program is undoubtedly the outstanding type for retailers; in it a central figure personifies the sponsoring firm and creates in the minds of the radio audience a more personal feeling of relationship between the retailer and his customers. It also lends itself to great variety, since the personality broadcaster also covers shopping news.

After an extensive survey of advertising in radio programs for retailers, Professor Charles H. Sandage analyzed his findings in *Radio Advertising for Retailers*, published in 1945 by the Harvard University Press. The following quotation is taken from Professor Sandage's book.

"A personality program is not an exclusive type, but instead may utilize a variety of entertainment and instructional devices such as news, music, jokes, and straight talks. The interest which people have shown in individual radio personalities has been sufficiently great to warrant specific consideration of this factor. A number of local business firms have devoted their radio efforts toward building a radio personality that not only can capture the interest of many people but also would personify the institution. Such a person may be employed either by the broadcast station or by the local firm. Somewhat greater control can be exercised if the person is employed by the store. This method also often provides a greater degree of continuity and protection against pirating by other advertisers."

## RADIO BROADCASTING FOR RETAILERS

America is a nation of trade-marks and trade names. When a manufacturer places his label or trademark on a product, he signs his name to it. It is his indication of pride in what he has made and his bid for recognition and confidence. If his product is worthy it lives, and so does his name live in the minds and on the shopping lists of the public. In the same way, a radio program that is kept at a high standard of quality may serve a similar purpose for the sponsor; it can be a sponsor's indication of faith with the people and the community in which he does business. And once a program has been established to such an extent that it has earned and won public confidence, it may vary in a myriad ways from the original format.

A program may be 50 per cent institutional, and 50 per cent selling, or it may be 25 per cent selling and 75 per cent institutional. In the long run, however, once it has established itself as a part of the community, it is 100 per cent selling. Every time the program goes on the air, it sells the sponsor and his business, and cements his place in the thinking of the people of his trading area.

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*The following are non-selling or institutional program ideas, together with suggestions on how they may be used to advantage:*

## WHAT TYPE OF PROGRAM?

### Interviews with Personalities\*

The introduction and the questions asked the interviewee set the pace for an interesting interview over the radio. *The main job of a person conducting the interview is to draw out the interviewee in a tactful manner.* The person being interviewed has something worthwhile to say, or else he would not be there. Making him say it is the trick to be mastered; then both interviewer and interviewee will be at ease before the microphone. Successful people in every field of endeavor are of great interest to the radio public. You do not have to ask your guest to sell your product. Hand the palm to your guest, and your audience will hand the palm to you for giving them an interesting program.

The author has interviewed many noted personalities, in various fields of endeavor; yet all personality interviews need not center around a name that is nationally known. The personality interviewed may be an outstanding name only in one's own community. If his or her accomplishments are sufficiently noteworthy, such an interview can build audience interest in the program and good-will for the sponsor in his community and throughout the trading area. *An interview is only as good as the person who does the interviewing.*

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\* Because the spice and meat of a question and answer interview is more often than not in *extemporaneous* repartee, the examples of interviews given in the Appendix are to be regarded only as *suggestions*. By studying them carefully, one may observe the ease with which an interview can be conducted so that it will be not merely a series of questions and answers which often tend to become stilted or cut and dried, but a spontaneous conversation that flows easily from the loud speaker.



The author interviewing a noted personality—Bing Crosby

## WHAT TYPE OF PROGRAM?

It is sufficient simply to identify the sponsor in opening and closing announcements when interviewing such people as:

Stars of stage and screen  
Concert artists  
Fashion designers  
Painters  
Authors  
Musicians  
Art critics  
Publishers  
Sportsmen  
*Columnists\**

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### **Interviews on Civic, State and National Affairs**

Whatever affects a city, state or nation, affects the progress and growth of business and industry. Since a successful retail store is an institution in its community and not just a place where one may buy or sell, such a store should give every possible indication of its interest in civic, state and national affairs.

Because leaders in the community — both young and old — have won a high place in the field of service, they have a story to tell and vital facts to present. (*Avoid politics! Remember, you are after customers— not votes!*)

People are most interested in what they themselves are doing, their projects and their accomplishments. A broadcaster will find an open season at all times of

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\* See example given in Appendix IX.

## RADIO BROADCASTING FOR RETAILERS

the year in current events whether they be local or national in scope. Interesting and educational interviews may be built around current events.

For example:

- Civic: Boy and Girl programs — scouts\*, Camp-fire, high school
- Civic club projects
- Sporting events
- Community Chest drive
- City planning
- Community projects of all kinds
- State: Education — *Know-Your-State Theme*\*
- State-wide projects
- National: News commentators
- High-ranking officials — military or government
- Ambassadors*\*
- Red Cross and other national drives
- National personages in various fields of endeavor
- International personages

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### Customer Education Programs†

Retailers should strive to assist their customers in spending wisely and well. Educational type programs which tend to educate the customer are of tremendous value in building good-will, confidence, and continued

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\* See example given in Appendix.

† There are four customer education programs given in the Appendix: one deals with research and the manufacturer, two are quiz programs, the fourth is an interview with employees. The last three mix fact with fun.

## WHAT TYPE OF PROGRAM?

trade. Such programs require research, but if the story is good, it will be remembered; if it is remembered, it will be helpful in creating satisfied customers. A satisfied customer is a satisfied customer only after the product bought has proved its value. A satisfied customer is also one who returns for a second helping because he liked the first.

Helping a customer to buy wisely and well does not necessarily begin with the sale of merchandise; it may begin with the history, creation, invention or manufacture of that merchandise.

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### **Patriotic Events and Historic Dates Programs**

It is advisable for every broadcaster to keep an eye on the calendar. Patriotic events and historic dates may easily set the theme for many radio programs. They may be either sales programs or non-selling or institutional types. If it is possible to tie in a patriotic date with merchandise offered for sale, not only will such a theme offer an interesting sales medium, but it will be an opportunity for educational copy. Such programs can be planned well in advance and interesting research material worked into the text. (Examples of this type of program are given in the Appendix.)

On the other hand, it may be advisable on certain dates to use a program which has a non-selling theme altogether. In the course of a daily radio program events of national import may frequently take place and call for a program which may be necessarily an "ad-lib" show. This happened often during the years

## RADIO BROADCASTING FOR RETAILERS

of the recent war, culminated by V-J Day.\*

For any commercial radio broadcaster to have presented a regular commercial sales program on the day of the surrender of Japan would obviously have placed his sponsor in an embarrassing position. Since a radio program is the lengthened shadow of the sponsor, the sponsor's emotions must be reflected when the occasion demands it. If such a program is well handled so that it appeals to the emotions of those who hear it, it can do a public service sincerely and honestly, with no motive other than the desire to cement public thought.

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\* On August 14, 1945, — V-J Day — the author ad-libbed an entire fifteen minute program. So many requests were made for copies that the radio program was printed prefaced by a letter from the president of the Davison-Paxon Company. The program is given in the Appendix, on page 184.

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## CHAPTER FOUR

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### WHAT KIND OF A BROADCASTER?

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**I**F you decide to adopt a personality-type program into your advertising family, it is advisable to choose your broadcaster with care and then impress on him that he is henceforth (or until that 30-day clause in the contract goes into effect) a partner in your business.

In choosing a person to conduct your radio program, remember this: if it is the type of program best conducted by a woman, there are a number of traits to watch for. Be sure she possesses at least a few of them before you turn over to her the reputation of your firm. Choosing a woman to conduct your radio program is rather like buying a race horse — you expect to make money on the deal! It's often true that the woman who has to work for a living and has chosen broadcasting as a career will do a better job than the woman who goes on the air for the fun of it and feels she can quit when she wants to. *The success of a radio personality often depends on stickability, disposition and determination.* That's not the rule, of course; it is, however, a good thought to tuck in the back of your mind and mull over

## RADIO BROADCASTING FOR RETAILERS

when you're dummy and munching cashews at your wife's next bridge party.

If a radio program is standoffish, if it is too highhat, the masses are offended and the topnotchers are not interested. *So, a daily program must be on a friendly level, with continuity which carries the voice of authority, but not the voice of a snob.* Yet time after time, the reputation of a firm is delivered lock, stock, and barrel into the hands of an inexperienced broadcaster, who is seeking a whack at personal glory in order to gratify a desire for prominence; such a person may have no more feeling for the reputation of the store he represents than a zulu maid has for the Isle of Wight.

*Perhaps the reason so many women fail on the air is that they have not had sufficient business background.* Every successful businessman knows that his firm is like a child, to be nurtured and nourished by the good-will and faith of the people it serves. It can never be merely a case of buying and selling. It must be something bigger and finer. It must have the intangible quality described so well in the story of a diamond merchant. One day the merchant watched his expert salesman try hard—but in vain—to sell a precious gem to a customer. The customer was about to turn away when the proprietor waved the clerk aside and began talking to the customer about the uncut diamond he held in the palm of his hand. He held the stone up to the light, so the customer might look far into the crystal depths. He told the story of its travels and adventures. He talked of

## WHAT KIND OF A BROADCASTER?

diamonds as he knew them. The customer bought the stone. As he was handed his precious package, he asked the jeweler: "Why was it that you were able to sell me this stone after the clerk had failed—yet it is the same stone?" "Because," the jeweler replied quietly, "while my salesman understands diamonds, I *love* them."

And so, *your broadcaster must understand and love the thing he or she is trying to sell.* Whether it be diamonds or dishmops, he must have the same feeling which you have for your product. That feeling is rare. Yet it is an *essential* ingredient; that is why *it is preferable for the broadcaster to write and deliver the continuity,* rather than simply to read something which has been pounded out in an advertising office. It is difficult for anyone, except a trained actor or actress, to put the desired feeling into stereotyped copy which expresses the thoughts and feeling of another person, though it may be good copy. Expert delivery of continuity must include something of "soul" in its reading.

There are plenty of charming feminine voices reading advertising copy on national hookups, but they are as a rule merely charming voices reading advertising copy. It is apparent in most instances, that practically none of their own effort has gone into its creation. And how much does it actually sell? How many of those voices ever become outstanding personalities? How many of them actually become identified with the product they praise sometimes in too-honeyed tones? As the child said when told that many people like spinach, "Name one."

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How many broadcasters have had sufficient acquaintance with the study of human nature to know what will catch and hold the attention? How many of them have had sufficient experience in showmanship to create a personality typical of your ideals in business? For that matter, how many of them have the same perspective and pride in the thing they are trying to sell which you, who make it your life work, have had ingrained in your makeup for years?

*Your broadcaster should be a personality, rather than a person.* Generally it is far more preferable that the radio personality stay "behind scenes" and not be at the beck and call of people who would like to satisfy their curiosity as to what the broadcaster looks like. In the case of a woman, nine times out of ten if she's a blonde, they expect to see a brunette, and vice-versa. The voice they hear typifies their ideal of what they want that voice to be in reality; if the person does not meet that ideal, they're likely to be disappointed.

You've doubtless had the experience of listening to some favorite program and picturing in your mind how the broadcaster looks. Perhaps later you saw a photograph of the broadcaster in action. Maybe you were pleasantly surprised, maybe you were sorely disappointed. It's better not to take a chance. Which of course does not mean that your broadcaster should be a hermit and hide. It merely means that the personality which typifies your organization should not have a feeling of personal glory; if she is allowed to make herself prominent as a person in her own right, the personality

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she creates on the air may be subdued—and you're *not* paying her for that. When she does appear as the representative of your firm, she should be at her best.

With the coming of television, beauty will be an important element to consider. It has its place now and, of course, it is a fine thing for any woman to have, but personality and the ability to project that personality over the microphone tops mere beauty one hundred to one; personality is and has always been an "odds on favorite" in radio.

Whether your choice be a man or a woman, the coveted quality of being natural is one of the requisites of a good radio broadcaster. How a thing is said is often of more sales value than what is said. To read copy as though the broadcaster believed it, not as though he had only that moment seen it, requires more than a good speaking voice. Radio copy must be spontaneous and have the quality of enthusiasm; it must never sound as though it had been rehearsed for hours. If a broadcaster gives the impression of being prissy or talks down his nose in a dictatorial way, may Allah protect him, for the audience will have no mercy. In fact, the audience won't even listen, but will take the greatest delight in twisting the dial that shuts the broadcaster out of their lives and ears forever, and your firm and its product along with him. And once an audience is lost, it is more difficult to win it back again than it is to get chewing gum out of a baby's hair.

Regardless of how your broadcaster may feel, each program should have the same charm, the same sincerity,

## RADIO BROADCASTING FOR RETAILERS

the same fresh appeal. If your broadcaster is a woman, she must learn the art of hiding her personal feelings for the time being. "It's just one of those days" does not go with a radio program. The average listener is never interested in the gloomy feelings of any member of the human race except himself.

Women in particular seldom realize that writing continuity is no plaything. On the contrary, it means hard work, study, hours and hours of research, typing, and continuous effort. Columnists in newspapers may often take up a complete day's writing by telling of their difficulties in securing enough material for a daily stint, yet no radio broadcaster can afford to let an audience think that the program is hard work; if she did she would be digging her own antenna grave.

It is much more desirable to present a job as fun, as something that's never monotonous—and it won't be, if it's done right. (The word "fun" is not used in a giddy, flippant way.) Creating a radio program is like a daily treasure hunt which opens up new fields, invites one to explore new facts about the things one is endeavoring to sell.

If you admittedly know little about what constitutes good radio continuity, now's a good time to learn. Here's a starter as simple as selling an eight-year old on the idea that ice cream is good eating.

When you've searched and found the person you believe is capable of conducting your program, sell your business to your broadcaster and keep selling that busi-

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ness to your broadcaster all the time. Begin with the history of the institution, its founders, its ideals, its service to the community, its desires for the future. Make your broadcaster see your organization through your eyes.

Don't overload your broadcaster with institutional facts at one sitting, however. Use your own ability as a salesman and your own knowledge of the fact that the person who knows when to stop talking is often a better salesman than the one who talks too much. Don't be like the Board of Deacons which, when asked to give a recommendation to a minister, wrote a glowing account of his ability to preach, his thoughtfulness for his flock, and his faithful visits to the sick. Then, as an afterthought, after the letter was signed with the names of the prominent members of the board, they added this postscript:

"He's a little nasty when he's drunk."

Every leader has his own ideas and his own method of instilling confidence and loyalty in his personnel. Use the best you have in selling your institution to your radio partner.

Many a store executive will read these lines and think that such a job means a lot of work on his part. If you have that idea, check up a credit mark for yourself because you're right, you're absolutely right!

The best laid plans for any radio program are fruitless if the person who is conducting that program does not have some of the same loyalty, the same feeling that the sponsor has for his product. The salesman behind

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the counter or on the road cannot hope for success without that loyalty; loyalty must be injected into that microphone every time your program goes on the air. It helps to combine every angle of salesmanship into one channel — the ear of the person at the other end of the ether wave.

When all is said and done, give your radio broadcaster her head and hope for the best, but continue to keep a careful check on the reins. Don't expect any broadcaster to be a wow the first week, or the first six weeks. You weren't — neither was your business. It takes time to build an audience, to instill confidence, sincerity, and faith. *Be patient with your broadcaster and give her all the help you can.*

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## CHAPTER FIVE

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### WHAT IS REQUIRED TO MAKE A PROGRAM SUCCESSFUL?

**Y**OUR broadcaster is a person; your program is an institution. In the personality-type program, they are inseparable. However, it is apparent that the broadcaster will need the cooperation of many people to make the program a success.

The components of the formula for making a program successful are varied and important. The following are those which the author considers the most important:

1. **A GOAL.** In this instance, the goal must be founded upon an understanding of the sponsoring firm, its policies, its products, and what the program is expected to produce both in sales and good-will advertising; this must be accompanied by a sense of responsibility if success is to be achieved and maintained over a long period of time. *The most successful retail radio program is one that becomes an institution in the community it serves.* It should never be merely a period of time on the radio clock.

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2. **A PLEASING PERSONALITY.** Without a pleasing personality and the ability to project that personality into a microphone, no broadcaster can hold an audience. *It is not merely a question of a good speaking voice; it is a combination of voice and personality.* Frequently a not-too-melodious voice can maintain a top-flight Hooper rating. On the other hand, many a good speaking voice has failed to hold an audience. The difference may perhaps be summed up in one word — *enthusiasm*. Add to that a sense of showmanship and you can count on the audience staying with you and coming back for more tomorrow, and the day after tomorrow.
3. **SINCERITY.** Without sincerity no one can speak convincingly. *A radio broadcaster must believe in that in which he endeavors to make others believe.* He must instill in the mind of a radio audience that priceless quality — Faith.
4. **KNOWLEDGE.** *This includes an eagerness to learn what you do not already know,* so that whatever is said will carry a note of authority. A radio program should educate as well as sell; it should help customers to buy wisely. So a constant research for interesting background material is essential. A good lawyer might not know the law — but he does know where to find it.
5. **IMAGINATION WITHOUT EXAGGERATION.** It requires a great deal of imagination to write and talk interestingly and convincingly about what might on the surface be an unexciting and uninter-

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esting item or subject. Yet, somewhere in every radio audience there will be prospective buyers for whatever your program may offer for sale. *Put yourself in their place if you wish your program to have mass appeal.* Whatever is presented should be presented with sufficient imagination so that it will be interesting to the radio audience. And while a radio broadcaster should speak with confidence and authority, he must at all times keep an even keel, never talking down to an audience nor up to an audience, if he wants to keep the respect of his audience.

6. **COORDINATED CONTINUITY.** Regardless of the number of items which may be included in one radio program, or whether your radio script is institutional, non-selling or interview type, *the copy must be consistently well thought-out and integrated.* Continuity which is not well coordinated will seem choppy when it is presented over the microphone. *The ability to deliver it over the microphone in an interesting manner is equally vital to any radio advertising plan which expects to enjoy continuous popularity.* A radio personality must have such aptitudes and must develop them through study and practice. (This is discussed in Part II, which is devoted to the guidance of those seeking a career in radio broadcasting for retailers.)
7. **VARIETY.** Whether a program deals with selling a specific item or a variety of items, or with interviews or events, *the continuity must have variety in order to hold interest.* Just as a long range series demands variety to incite and sustain interest, so



Promoting the program at the store: A Davison-Paxon window display

## WHAT IS REQUIRED TO MAKE A PROGRAM SUCCESSFUL?

each individual program must have the same quality. It must have a change of pace occasionally, even as a concert artist changes pace in the selection of his program numbers. It is not difficult to master the trick of injecting a dash of humor or pathos at the right moment to keep copy fresh and lively. Sameness is dull, and dullness is — death.

8. **PUBLICITY.** *Give your radio program all the publicity possible.* Mentioning the program in your newspaper advertisements will be money wisely spent. Announcements given by the radio station in introducing the new program to the radio audience and space devoted to new programs in the radio columns of the newspapers are just as important, however. Other mediums of publicity may be in the form of announcements inserted in statements to charge account customers, announcements to civic clubs and other groups, or a specified list of mail customers. Small stickers may be used on each package delivered from the sponsor's place of business, announcing the radio program and inviting customers to listen at a designated time. Large card posters may be used effectively at entrances and throughout the building. Window displays can be used to good advantage in drawing the attention of the public.

By telling the people of your trading area that you are sufficiently foresighted to add radio as a supplement

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to your advertising campaign, you will find that your enthusiasm is as contagious as the measles and they too will feel a pride in it and you.

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## CHAPTER SIX

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### HOW CAN YOU JUDGE THE SUCCESS OF A PROGRAM?

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THERE are many ways of judging the success of a radio program for retail stores. In order to have a successful program, your broadcaster must have an audience. *If the broadcaster is a woman, one test of her success as a broadcaster will be the number of men who like to listen to the program.* Men are no bugaboo to a woman's program if it is a good program. A woman broadcaster, to be an outstanding success, must sound like the sort of person that a gentleman would like to know.

When the Davison-Paxon Company program had been on the air for several weeks, *a check on listener interest was made at the store.\** An employee of the store was stationed at each entrance throughout one entire day and customers were asked whether or not they had heard the program and if they listened to it regularly. A complete check was made of all customer re-

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\* Many stores are planning to build a radio studio room for broadcasts from the store. Other stores have broadcast radio programs from the place of business on specific occasions, such as during the Christmas season, or during special events taking place in the store.

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plies, with very satisfactory results. It was found that men as well as women were listening to the program daily. (*A similar check could also be made by using a customer mailing list, with return postal cards.*)

A few weeks later *another check of listener interest was made with a series of radio "specials."* Shipments of merchandise consigned to radio selling were offered as "Enid Day Specials." Because of the limited number of items in these shipments bought especially for the purpose, the items were sold at the regular price. Other specials consisted of merchandise taken from regular stock and priced at a sale figure, for one day. In both tests, 80 per cent of the radio specials sold out completely. In every instance the total department sales jumped from 50 to 100 per cent as compared to the same day of the previous week when no radio special was offered in that department.

*Listener interest may also be checked with a "free" item which does not involve merchandise.* (At one time the author made a brief announcement of a booklet that could be had on request, dealing with state resources. More than fifteen hundred requests were received the first week. Three months later occasional requests for the booklet were still coming in — all from this one brief announcement. Requests covered a wide area and postmarks were from seventeen states, Cuba and England, indicating that customers receiving their booklet passed the word along.)

*Results can of course be judged by fan mail, but fan mail should be judged by quality — not quantity.*

## HOW CAN YOU JUDGE THE SUCCESS OF A PROGRAM?

Emphasis is often placed on the amount of fan mail which comes as a response to a radio program, but analyze your fan mail carefully before you put too much stock in the number of letters your program brings forth. One sincerely written letter from a customer who actually buys your products (and is not under pressure in order to receive an insignificant gift) is worth dozens of letters from people who want only an autograph, or like to hear the postman's whistle when he brings an answer. For all fan mail — good and bad — should be answered, and at once!

If a program is strictly an entertainment feature, fan mail is naturally a good determining factor as to the popularity of the artists you employ. When you count the cost, however, fan mail which merely says, "I like your comedian, or your vocalist," weighs little by comparison with the letter which contains an order for your product.

Do not be discouraged if fan mail is not forthcoming the first week. As a rule it isn't. Quite often it is many weeks before the fan mail test can be applied, for it requires time to instill confidence. The sisters and the brothers and the uncles and the aunts might write — and at once. Someone with a good morning grouch may toss in a brickbat, but don't let that dampen your ardor. On the other hand, if your program is still in its infancy, be thankful that some member of your audience has the courage and interest to offer a criticism; if one takes the trouble to express a dislike for any part of your program, you can safely bet that many would

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like to do so. Treat those brickbats among your fan mail as friendly criticisms, no matter how caustic they may be. Profit by them, answer them with an appreciative friendliness and dignity, for each may be an opportunity to make a friend, and at the same time, correct a mistaken idea.

*No program can hope for immediate response in fan mail. It must feel its way, like an infant taking its first steps. It must be adapted to the locale. Once you hit your stride, you can set the pace in your community; at the beginning, however, it is better to go slowly, rather than risk a bad start and wind up behind the proverbial "eight ball."*

First impressions are sometimes lasting on the air as well as in the drawing room, or the business office, or on the golf links. Your fan mail eventually will reveal the success or failure of your program. This will be shown not by the number of letters you receive, but by the number of letters in which orders and checks are enclosed. The response will be even better when you get new customers, charge accounts, when there is a renewed interest among old customers, returning to your fold and your credit books. This is the finest profit-sharing job that any radio program can do: to win new friends and to help you keep the old ones.

Here is fan mail worth the postage and the cost of the program; it is a good yard stick with which to measure the value of your program:

"Enclosed find check.

Yours truly,";

## HOW CAN YOU JUDGE THE SUCCESS OF A PROGRAM?

"Charge it to my account.

Sincerely,"

"Money order is enclosed.

Sincerely yours,"

"Please send immediately C.O.D.

Very truly yours,"

"I am so delighted with my last order, please double it this time.

Yours sincerely,"

Fan mail of this type pays much bigger dividends than letters that just send "love and kisses," and tell you they think your program is nice. *The fan mail that counts most is the kind that has a customer attached.*

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P.S. — In giving advice to the retail store executive who is considering the use of radio in selling his wares, we have endeavored to point out the responsibility of the sponsor in the success of his own program. We would like to reiterate that responsibility in a brief summary. If it is true that the success of any business is the lengthened shadow of one man, so it must be true that the same shadow reaches out to each individual department or division of that business. Radio cannot be considered merely a part of the already established newspaper advertising department; radio is a separate and distinct medium of advertising and sale. Its approach is different from newspaper and other printed advertising; its copy may be more flexible; its range is more far-reaching; it offers an opportunity for greater play on

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human emotions. Items of merchandise and institutional good-will programs that might never come within kissing kin of a newspaper ad can be presented over the radio with remarkably effective results.

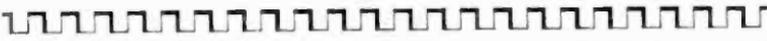
So, if you plan to use radio as a part of your advertising program, give it the important place it deserves to have. You, as the sponsor, will then have a personal pride in its success; what is more, your personality broadcaster will do a better job.

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## PART TWO

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### WHAT THE PROSPECTIVE CAREERIST SHOULD KNOW

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#### **Aptitude Test for a Prospective Broadcaster**

*The aptitudes which are the basis for the success of the broadcaster.*

#### **All the Stars Need Not Be on the Networks**

*Opportunities in radio for retailers in cities of 100,000 to 1,000,000. Selling your personality and a program plan to a would-be sponsor.*

#### **Raw Materials: Your Voice, Your Research**

*The quality and tone of the voice. Getting the material you need for the program. On being original.*

#### **Starting the Program**

*The theme song or signature. Opening paragraph.*

#### **Building the Program — and Keeping It Going**

*Getting variety into the program. Appeals to the emotions. Imagination. The use of clever phraseology.*

#### **Adding Spice — For That Lingering Flavor**

*The kind of variety you should offer. Some proven variety getters.*

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## CHAPTER SEVEN

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### APTITUDE TEST FOR A PROSPECTIVE BROADCASTER

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UNLIKE the artist who chooses a radio career after making a name for himself as an actor or singer, the retail store radio broadcaster usually begins from scratch. If he does not possess certain aptitudes and attitudes, not only will the pleasure of radio broadcasting be lacking, but failure will stare him in the face from the very start.

During the war much emphasis was placed on aptitude tests. Those in command of our armed forces had to be sure that the men would be capable of doing the jobs which were assigned to them. In the same way, men and women who enter any phase of business today should first make sure that they are fitted for the job they want to do.

*Of all careers, that of radio broadcasting is one of the most exacting.* For this reason, we would like to point out some of the important qualifications which are necessary for success. The following list of requirements is based on years of observation:

## RADIO BROADCASTING FOR RETAILERS

1. *A Good Speaking Voice.* A good voice does not necessarily mean a voice trained in dramatics. It does mean a pleasant voice, one which speaks with the right inflection, and one which is easily understood. No one knows how his own voice actually sounds to others until he has heard a recording of it. Many people are surprised when they hear the quality of their own voice for the first time. One recording of your voice will give you the answer to this part of the aptitude test.

2. *A Command of the English Language.* This does not necessarily mean a broad vocabulary. It does mean a vocabulary sufficient to allow you to express yourself easily so that there will be no fumbling for words.

3. *A Sense of Showmanship.* Every radio program is a *show*. It may be a sales talk on the most seemingly unexciting of merchandise items—but every word spoken over the radio must be backed with a sense of showmanship. Every line of radio continuity must be presented as though it occupied an important place in the mind of the broadcaster and on the shopping list of at least some of the general listening public.

4. *Self-Confidence.* Confidence in one's own ability is an honest quality of the "extrovert." We do not say that one should be an extrovert, but no complete "introvert" would have sufficient confidence for broadcasting success.

5. *Poise.* Someone has said: "Poise is the ability to count carefully the change a waiter brings back to you." Perhaps that expresses it rather well. Poise is serenity, and the ability to be at ease regardless of the situation.

## APTITUDE TEST FOR A PROSPECTIVE BROADCASTER

6. *Tact.* In dealing with other human beings, whether they be one or many, a broadcaster must display tact in all of his associations with people, both in the firm and out. He must know what to say, and when and how to say it; he must be able to put others at ease. This is particularly important when a broadcaster is interviewing someone over the radio. The most famous of guests may sometimes be nervous before a microphone; on the other hand, the most timid of souls may come through in a radio interview with colors flying. The success of any interview depends on the tact of the person who conducts it.

7. *Enthusiasm.* This must be a very true quality; it can never be assumed for long. Few things can be more destructive to permanent success than a false enthusiasm.

8. *Imagination.* Without imagination it is impossible to have a creative mind. Without a creative mind, a career in retail radio broadcasting would be an impossibility.

9. *Friendly Disposition.* If you choose a career in radio broadcasting for retailers, you will be a part of a large organization which might be made up of hundreds or thousands of people. You must be able to work with them — individually and collectively. And certainly you must make them enjoy working with you. The same friendly disposition must be in evidence when working with those outside your own organization or business. A personality broadcaster must also be adept at public relations.



A Broadcaster needs a sense of humor:  
the author interviewing Bob Hope

## APTITUDE TEST FOR A PROSPECTIVE BROADCASTER

10. *An Understanding of Human Nature and a Liking for People of All Ages.* One can understand people without liking them, but he cannot like them without an understanding of their needs and desires — their hopes and their dreams.

11. *A Sense of Humor.* However serious the job may be, no broadcaster can hope for success without a sense of humor.

12. *A Retentive Mind.* This does not mean that one should necessarily have an expert memory. He must, however, be able to remember things that are important to his job, at least until he can note them for permanent filing where they may be referred to when the occasion demands.

13. *An Open Mind.* A stubborn mind, a “know-it-all,” a mind closed to constructive criticism and suggestion breeds discontent.

14. *A Pleasing Personality.* Each of the foregoing qualifications might be termed a component of personality. Yet one might possess them all without actually having a pleasing personality in its full sense. This is an intangible quality — one that is sensed rather than seen. It is especially important to a broadcaster, who must make his appeal through the ear.

It has been said that every successful salesman must have the curiosity of a cat, the tenacity of a bull dog, the determination of a cab driver, the diplomacy of a wayward husband, the patience of a self-sacrificing wife,

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the deductive powers of a Sherlock Holmes, the persuasiveness of a job-hunting politician, the enthusiasm of a jitterbug, the good humor of a cowboy, the self-assurance of a college graduate, and the tireless persistence of a collector of overdue bills. Since a successful broadcaster in the retail field must be a successful salesman, perhaps that humorous list of qualifications might well serve as a yardstick in determining one's aptitude for a career in radio broadcasting for retailers.

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## CHAPTER EIGHT

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### ALL THE STARS NEED NOT BE ON THE NETWORKS

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THE aptitude test was not intended to discourage those who seek a career in radio broadcasting for retailers; it was intended to help such persons avoid the mistakes so often made by those unsuited for such a career.

Many of the desired qualities referred to can be acquired through effort and study, if one does not possess them by nature. If one's ambition to have a successful radio career is sufficiently strong, the effort involved in acquiring and developing the qualities required will be an enjoyable task, and the eventual success will be all the sweeter.

Ambition is a commendable thing. In radio, however, too many people appear to want the same place in the sun, and not only the same place but the same sun. All too few are content to carve out a successful career as a broadcaster in localities outside the aerial orbits of the large networks. Yet, there is perhaps greater opportunity for the majority in cities from around 100,000 to 1,000,000 population than there is in

## RADIO BROADCASTING FOR RETAILERS

the large centers such as New York, Chicago, and Los Angeles. Such a conclusion may seem unattractive to those who would like to go "big time," but it is particularly true in the case of the department store radio broadcaster who has not yet tried his wings on the air waves.

There is an old maxim to the effect that it is more enjoyable to be a big frog in a small pond, than to be a small frog in a big pond. *Unless one has already won a place for himself in some field of endeavor so that his name commands attention, it might be advisable (and far more profitable) to begin a career as a radio broadcaster on a station outside the larger cities.* There are no doubt many people with unusual talent marking time in the artists bureaus of large cities hoping for the "break" which will offer a chance for a radio career. Rather than increase the already long waiting list, why not satisfy the urge to broadcast by seeking a radio career in a smaller city — and, at the same time, help to lessen the dearth of good programs of local origin?

It is said that everything worthwhile has a fence around it, but there is always a gate and a key. Certainly this is true for the newcomer in retail store radio work, a field of endeavor which has just begun to develop. For him, the gate and the key is often to be found in the middle-sized city.

How to find it — how to take that first step toward a radio career — is the question that seeks an answer. Many men and women are thoroughly convinced in their own minds that they could produce

## ALL THE STARS NEED NOT BE ON THE NETWORKS

better radio programs than the stations now offer, if only they were given the chance to prove it. No doubt many of them could. And such ambition should be given the chance it seeks.

Far too much talent is being passed by in cities of medium size and even in small localities, because the aspirants have not yet learned the right approach.

Nowadays, hundreds fill studios on days set aside for auditions. They read, they sing, they are told they have good voices and pleasing personalities; they go away with high hopes, expecting to be called back at an early date and given a place in the radio sun. Many are so anxious to appear on the air, they state frankly that they would be willing to work for nothing for a while. Under such circumstances—with so many people willing to donate talent with no hope of financial remuneration—it is no wonder that radio stations pay little for sustaining programs which are not backed by a sponsor. It is not the fault of the station—yet these people are left with their hopes dangling from the antennas of the land until they become not only hopeless, but rather bitter about the whole thing.

Gone are the days when a good job could be secured through an audition heard only by the program director and the man at the control board. Talent was not so plentiful then, but neither was courage to face a microphone so frequently displayed.

Although many continue to seek a radio career because they want to satisfy the urge for personal glory, other hundreds want a radio career as a business propo-

## RADIO BROADCASTING FOR RETAILERS

sition. *If one has no specific talent, he must create a place for himself; the best way to do this is to sell your personality along with a program plan to a would-be sponsor.*

Since practically every going concern in every city in the country where there is a radio station has been approached to buy time on the air, most business executives are cognizant of the value of radio as an advertising medium. No wide-awake business man is going to turn down a legitimate plan which will increase his sales and add a heaping measure to the good-will of customers. Neither will he refuse to listen to any plan presented on that basis. The trouble often lies not with the plan, but with the lack of plan, and with the approach of the person seeking a job in radio.

The following conversation recently took place between a department store executive and a young woman who wanted to put on a program for his store:

YOUNG WOMAN: "I'm anxious to get into radio work and I thought you might be interested in giving me a chance. I'd be perfectly willing to work for practically nothing for a while."

STORE EXECUTIVE: "What are your qualifications for radio work?"

YOUNG WOMAN: "Well, I just feel that I could be a success at the job."

STORE EXECUTIVE: "Have you ever done any radio work?"

YOUNG WOMAN: "I've done some dramatic reading on the air."

ALL THE STARS NEED NOT BE ON THE NETWORKS

STORE EXECUTIVE: "Ever do any advertising copy?"

YOUNG WOMAN: "No, but I think I could."

STORE EXECUTIVE: "What makes you think so?"

YOUNG WOMAN: "I know I have a good voice and I believe I could write."

STORE EXECUTIVE: "Have you ever written anything?"

YOUNG WOMAN: "No."

STORE EXECUTIVE: "What kind of radio work did you have in mind?"

YOUNG WOMAN: "I'd like to do a program like Lacy's."

STORE EXECUTIVE: "What are you most interested in — sporting goods, fashion, food — or haven't you any preference?"

YOUNG WOMAN: "It wouldn't make any difference to me."

STORE EXECUTIVE: "Have you any idea for a program which might be profitably used in my business?"

YOUNG WOMAN: "Oh no, I hadn't gotten that far."

Suppose the department store executive, out of the kindness of his heart and the desire to have a radio program, had said: "All right, I'll give you a chance to prove what you can do. Go home and write one continuity that you feel will fit my business, and I'll give you an audition." It might have happened; most store executives are gentle as a lamb, and often as patient as a partridge. But wouldn't it have been much better if the young woman had first worked out some idea for a broadcasting program which she could have presented, rather than to have gone to the executive with a neutral idea which offered nothing in the way of an advertising

## RADIO BROADCASTING FOR RETAILERS

program? Even if the plan she presented had been a bad one from a business standpoint, she would have gained something, for the executive would have pointed out the flaws in the plan, and the next time she presented a plan to him, it would have been more to his liking.

No level-headed businessman will spend money for radio time when the candidate personality doesn't even know what he or she wants to do. It would be difficult (and rather painful) to imagine such a person coming up against the problem of creating a new program every day six days a week, 52 weeks in the year.

The author hopes that the instance cited above will show you the all-important fact that the beginning of a career in radio broadcasting for retailers begins with selling an idea, backed up by selling yourself as the person to carry out that idea. One must approach any business career with confidence in himself and in his ability to produce results.

You may not win the first round, but if you are in earnest about a radio career never quit trying until you have won. And when you have won, you'll never be willing to quit. Broadcasting *is* as fascinating as it sounds!

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## CHAPTER NINE

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### RAW MATERIALS: YOUR VOICE, YOUR RESEARCH

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**B**ACK of every broadcaster is the voice which brings his program over the air, and the research which has gone into writing the continuity which he reads over the air. Let us consider now what a radio voice should be, and how one should go about doing the research involved in preparing for the broadcast.

\* \* \*

We are frequently amazed at the number of people who finish school and yet can read aloud neither interestingly nor intelligently. They may be reading the very words which they themselves have written or would speak in discussing the subject at hand, yet they read with no more interest or inflection than a third-grade school boy or girl. They read with little or no sense of meaning; they read only so many words on a page. We have known others to skip entire lines of a radio script and never realize it, nor that the sense of what they are endeavoring to say has been completely lost. One reason for this is their intentness on reading the words correctly; another reason is fear of the microphone.

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A microphone is no more to be feared than a telephone. It is an inanimate object; yet, the mere sight of a microphone has been known to make brave men quake and brave women lose control of their voices and ability to coordinate their thoughts. On the other hand, a microphone may have the opposite effect on another type of individual. The moment this type catches sight of a microphone, he immediately becomes someone other than himself — the great actor, the dictator, or the confidential advisor. His voice will change faster than a radio engineer's hand can reach for the controls; *he* is drunk with power and in love with the sound of his own voice.

It has been said, "there are three great loves in every man's life: the love for his mother; his love for some woman, which he sometimes cures by marriage; and the love for the sound of his own voice — for which there is no cure." For this type, no intoxicating concoction mixed in a shaker and quaffed from a long tall glass can ever hope to match results with a microphone.

*The pleasantest broadcaster talks as one would talk with a friend; he doesn't make a speech nor does he put on an act. On the air, one should express one's ideas and thoughts sincerely and naturally.* It is well to remember that when one endeavors to show off over the air, he only succeeds in showing himself up.

The art of conversation has been referred to as a lost art. Radio broadcasting for retailers is helping to revive it. The basis of good conversation is the spoken word. The basis, mind you — not the formula. Many

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ingredients must be added to the spoken word before the oral pie is ready for baking.

The difference between the spoken word and the printed word is, of course, sound. Because the spoken word allows for emphasis in the right places, inflection and persuasive tone, it offers a sales medium that involves human emotions. The trick in reading radio continuity is to read as though one were actually talking or hearing the printed words as they would sound if spoken aloud. The art of reading radio continuity is in making the unseen audience forget they ever heard the words "script" or "continuity."

When a radio broadcaster reads copy too dramatically the voice sounds arty and affected. When one reads with little or no inflection he reads only so many words, and he injects neither sense nor soul into what he reads. His voice will sound hollow and cold and become as tiresome as a toothache. On the other hand, the voice that adapts a too-soothing, too-sweetish and too-friendly tone, will become cloying, while voices too plain or trite will give the impression that the person speaking is trite or plain.

*The use of the voice is tremendously important in broadcasting.* Many of us were taught in school to drop our voice at the end of a sentence; try that on the microphone time after time and you will also drop your audience along with your voice. The emphasis and inflection will be lacking. Besides, that is *not* the way you naturally talk.

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Say this sentence aloud: "It's a nice day!" Where did you put the emphasis? Did you drop your voice on the word "day"? Not if it really is a nice day. Now try it again. Drop your voice on the word "day" and see how lifeless the sentence sounds. You can almost see the gloomy clouds edging their way over the horizon. Try it with other sentences: "The trend in fashion this season is toward the more feminine." There again, the emphasis is on the last word, and the voice inflection is upward—not downward. Make up a few sentences and practice this procedure until you are sure your words are being spoken in a natural conversational way. Every sentence in a continuity cannot end with an upward push, of course; the trick is in knowing when, and how, and why. Actually, it is no trick at all; it is the quality of being natural.

*The tone of the voice is more important than the quality of the voice.* Animals respond to tone rather than to words, when commands are given to them; in like manner, consciously or subconsciously, people respond to the tone of spoken words. And so, a voice of beautiful quality speaking dictatorially or in an uninterested manner can never be called a good radio speaking voice.

Good speech, like good music, will never be a lost art as long as there are human emotions. Words well spoken are as beautiful as music, and as harmonious. Harmonious tone, whether it issues from the muted strings of a violin, or the vocal chords of a human throat,

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can be equally pleasing to the ear, because the same ingredients are often found in both.

Good quality and variation of tone are as necessary to a voice as to a musical instrument. Just as the continuous honeyed tones served too generously over the air can be as sickening as "Hearts and Flowers" played from dawn to dusk on the neighbor's piano, the voice that drives home the sales talk in a too-insistent, over-anxious manner can be as annoying as a riveting machine tearing up the pavement in the next block.

There are several varieties of voices, which if combined into one voice, could be heard day after day with the least amount of effort on the part of those who twirl the dials of the nation. But all too seldom does one discover a Mrs. Dionne of the radio airwaves, with the ability to produce five voices in one continuity. Yet, a voice must be many voices, if it is to enjoy the coveted privilege of lingering in the lap of popularity. This, of course, does not mean that one should be a ventriloquist. It does mean that *the successful radio voice must have the right inflection, pace, tone quality, sincerity and ability to project the speaker's personality into the microphone*. A good speaking voice on the radio must begin with tone and not merely with so many words.

Mark Twain was reputed to be a past-master in the artful use of profanity — a habit exceedingly annoying to his wife. There is a story to the effect that after a particularly violent explosion on the part of the noted writer, his wife decided on a desperate attempt to cure him of the habit. With all the force she could muster,

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she repeated word for word the stream of profanity which had poured from his lips a moment before, so that her husband might know just how his words had sounded to her and the others who had heard them.

Twain is said to have listened for a moment in profound silence and astonishment, and then with typical Connecticut Yankee wit he remarked, "My dear, you've got the words, but you haven't got the tune."

And so it is with many a voice on the radio. Generally it's got the words (and plenty of them), but it has the tune only rarely. This story of Mark Twain illustrates an important point: *how a story is told is often more important than the story itself*. For this reason, it is difficult to overestimate the importance of your voice in radio.

\* \* \* \*

*Getting the material you need is partly a matter of developing your "nose for news."* If you have a nose for news, you're one up in the game; if you don't have it, you can develop it.

Most people are born with an insatiable curiosity. Children who ask a thousand questions a day, from "Daddy, where did I come from?" to "Momma, who made God?" are merely exercising their right to satisfy a yearning for knowledge and information.

Continuity writing is no child's play and one difference between a curious child and a curious continuity writer is that the child knows he will receive an answer by asking someone he has reason to believe can give it to him, whereas the continuity writer must gather his

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straws from hundreds with whom he comes in contact, learn to sift the chaff of fancy from the wheat of fact, the while keeping a weather eye out for anything that will inject fresh interest into his work. It is not a difficult thing to do — and it's great fun too — provided one works in the right direction.

Every successful radio broadcaster has no doubt received innumerable requests to release old scripts and used programs to would-be radio broadcasters who feel that by taking used continuities and studying them, they will discover the writer's source of originality and information and be able to go and do likewise. Old radio continuities, however, are like yesterday's newspaper; they merely tell what has been said — not how it was said, nor where the information was gleaned. For this reason, *mere imitation is poor policy; an imitator can only progress as the person he imitates creates new ideas.* Besides, imitation is no satisfaction where one's own efforts are concerned; *it is far better to create a style and personality of one's own.*

"There is nothing new under the sun, but a lot of old things are being pulled off under the moon." A lot of old advertising rules are being carried out in new ways as word of mouth salesmanship is rejuvenated and dressed in modern fashion by means of radio. The dictionary of a quarter of a century ago was the same as it is today with the exception of a few newly-coined words; the same words are used today by the most widely-read copywriters and widely-heard radio artists — but in a *different* combination. So the writer who

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creates a style all his own, developing a knack for unique phraseology and learning the art of mixing words like a master painter blending his basic colors to create new shades, can chalk up another mark to his credit.

*The first rule of gathering information on any subject is to learn everything you can from those who know.* Sometimes it is almost as hard as finding the proverbial needle in the hay stack to get officials of an organization to "open up and pour forth" concerning the things they buy and sell. Not that they are reluctant to give you the information, but because they are more interested in figures than in romance, more interested in what they did today than in what they hope to do tomorrow. This is one phase of the radio continuity writer's job that the average broadcaster does not know how to cope with; for that reason, he often fails to get the right amount of interest into his continuity. It is only natural that merchandising people, buyers, and salesmen are more interested in figures than they are in the romance of the products which give them those figures for that is their job; your job is to get from them the information they have which can be useful to you, and then to transpose that information into continuity. *The more friends you make among the people you come in contact with, the better off you'll be.* Close on the heels of popularity of a radio broadcaster on the air should be his popularity with the company he works for and the people who also work for that company. From them he will get his human interest, his bits of



Getting information from those who know: the author gets the facts from Davison's hostery buyer

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information, his choice morsels of copy which will help to make the program an interesting one.

*Reading for information is important.* For writing purposes, you will want to have a number of good reference books to turn to, as well as other non-fiction; a good book of similes, or synonyms and antonyms, or quotations, will be worth more to you than a twenty-five foot shelf of pretty bindings. You won't be able to acquire a library over night, but you will be able to obtain the nucleus of a good source of usable expressions; add to this a good supply of adjectives and stories of pathos or humor, which will be appropriate to the subjects used in sales continuity or interesting subjects in general, and continue to add to it at every opportunity.

If you have been in the habit of reading mainly for amusement — whether your taste runs to biographies or mystery stories, magazines or novels — *it is advisable to learn to read with one eye cocked for unusual words, phrases, or expressions that may be adapted to your own use in illustrating a sales point, or in bringing up a new subject.*\*

A good broadcaster absorbs information wherever it can be found. When you discover a good expression, a clever bit of phraseology, a good story, write it down and file it under the subject heading to which it can be applied. Separate the subject headings as one would in any file — tools, paints, hardware, tackle, china, silver,

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\*Advertising proofs for newspaper ads are obviously a good source of information, but it is well to remember that in a retail store thousands of items of merchandise never appear in newspaper ads, yet they too are important.

toys, shirts, or shingles — whatever you will. Such a library will grow if constantly tended, and the broadcaster will not be guilty of repeating stock phrases over and over for lack of something with more “wham.”

Never miss an opportunity to add to that storehouse of facts. Many people have chuckled over the old story of the New England woman who took pride in being “a string saver and paper-box-putter-away,” but such a trait will be an invaluable asset to any broadcaster.

*A good memory is an asset.\** It is also good if one has a photographic mind for details, descriptive phrases, stories and facts.

Carry a notebook wherever you go. Not openly, of course, but inconspicuously in your handbag or pocket.\* When you hear or read a clever expression or catchy phrase, remember it; if you can't trust your memory, jot it down immediately. Train your mind to recognize instantly catchy phrases and expressions that can be adapted to your own use. They frequently lend spice to sales copy whether one is talking of shingles and paints or silver polish and left-handed potato peelers.

*Get your information first. Then you can dress up the facts with fancy.* If a friend mentions that her young son referred to his new coat as a “Daddy coat”—remember the story. *If there is no story, make up one.* It'll come in handy when you talk of baby clothes for toddling chips off the old block.

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\* There are many books on this subject, some of which advise association of ideas as a means of developing a good memory. Some of you might find such an idea helpful.

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The note slipped under the door of the star's dressing room by Nelson Eddy in "Sweethearts" read: "Six years with you is like six minutes, six minutes without you is like six years." Good copy, when a broadcaster wants to take the stuffiness out of a sales talk on corsets, or inject a bit of romance in copy on cosmetics or fashions which will help to turn mere occasions into memorable moments!

But when one writer quotes another, he should give credit to the source of his information. It's often just as effective to quote from a good author if the quotation is used well, and the one who adapts it for his own use will get credit for applying the right phrase at the right time and place. (Anyway plagiarism is snitching; besides it's darn poor sportsmanship.)

Above all, *be original whenever possible; create your own catch phrases.* It takes time but it is worth the effort, and all the words are there in that dictionary at your elbow. It only remains for the ambitious continuity writer to discover the right combination. In this way one does not borrow too frequently from the well of cleverness dug by other writers.

Every writer has his good days and bad. There will be good days when originality bubbles in your mind and flows from your typewriter as freely as champagne at a wedding feast. There will be other days when ideas are difficult to create and one's mind will seem to draw a blank at every turn. Then, your file of facts and phrases — your storehouse of information — will be your silent partner.

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## CHAPTER TEN



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### STARTING THE PROGRAM

**I**T IS wise to have a theme song or signature to identify the program. The best choice is one which will always be associated in the minds of your audience with your firm or product.

The signature music should be chosen to suit the time of day and the type of program it represents. If it is a morning program — the music theme should not be slow and funereal, nor have to do with moonlight and dreamland. Let it be a peppy, gay tune. Something to set the program off with the gaiety of the morning sunshine. If the rain is bucketing down, the idea is still just as good, for a sprightly tune turns the silver lining where it can be seen. For an evening program, something more classical might be used, but whatever your preference in a musical theme, let it wing your program into being: choose a good one and stick to it until everyone knows it's yours. If your signature music is well chosen, it will always have a decidedly thrilling effect on the broadcaster's mood and enthusiasm for the program.

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*The beginning of the actual talking part of the program is important; it is the keynote, the attention-getter, and is often times a part of the continuity most difficult to write.* It may take the form of an institutional announcement, delivered by a staff member of the radio station, to introduce your broadcaster on the air. Preferably this announcer should be someone not heard too regularly on the air (such as a regular station announcer), but someone who may be identified specifically with your program. It will add little if anything to the cost and is more than worthwhile, for it sets your program apart. These institutional announcements must, of course, be suited to the things you are trying to sell, or to the policy of the company which sells it. They may also be used to show the sponsor's acknowledgment of special civic and national occasions.

*Sameness should never be a quality of the opening announcement; each day's program should open with a new and meaty thought.* This in itself does much to hold an audience and whet their appetites for more. The Chinese had a name for it — "proverbs." There are hundreds of them, it only requires a bit of wit and the ability to apply them to your purpose.

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Here are some examples of opening announcements for a daily radio program for retailers. They tell the story in "one minute nutshells":

Institutional — dealing entirely with a firm itself:

"A journey of a thousand miles begins with one step. So runs the old proverb. But how far a man

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goes on the journey toward success depends, of course, on the direction in which he walks.”

For a talk on fashions:

“Someone has aptly said, ‘Faces were designed for smiles, and not for tears.’ Even old Mother Nature balks at tears and gloominess, for she imprints a furrow for a frown and a drooping mouth for perpetual gloom. We pride ourselves on bringing you the fashions for the woman of the hour — fashions that will add a lilt to your step, and kindle the light of admiration in the eyes of those who see you. So swing along to the harmony of fashion’s most melodious notes, and here’s the drum major of the fashion band to give you a cue to the spring symphony of color and contrast.”

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To be followed by institutional copy:

“George Bernard Shaw, whose cryptic wit has been quoted many times, once said, ‘Take care to get what you like, or you will be forced to like what you get.’ That applies well to the eternal question, ‘what to buy?’ But ‘where to buy’ is also an important thing. And we like to remind you ever so often that the people other people copy will be found buying their fashions and furnishings at our shop.”

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Program during the football season:

“Football kicks off on the gridirons of the nation today, and there’s a good lesson to be learned from this great American game. ‘It matters not how hard you hit the line, if you fumble the ball.’ No one plays a perfect game. That’s what makes the game exciting, in business

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as well as in sport. We endeavor constantly to improve our game by rendering the finest service it is possible to render, by observing all the rules of fair play and good sportsmanship — and so be worthy of your loyalty and patronage.”

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Program dealing with food: •

“According to an outstanding columnist, ‘dplomacy is the only game in which it is permissible to draw cards out of your sleeve.’ Many a woman has found, however, that in planning meals a few tricks up the sleeve is sometimes a convenience. And your personal ambassador in our store drops by to give you a good appetizer for the shopping menu.”

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General Sales Program:

“Someone in a humorous vein once wrote, ‘Man argues that woman may not be trusted too far, while woman argues that man cannot be trusted too near.’ Not for worlds would we take sides in such an argument, but we believe you will agree that our products can be trusted near and far. Whether you live in town, or in some adjoining community or state, our store is just as near to you as your own radio, telephone, or post office. And, speaking of radios, there’s the latch at your radio gate and here’s the girl who delights to drop in for a chat . . .”

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Following the announcement which opens the program comes the continuity, which should be delivered by a person with a warm friendly voice, typifying

## STARTING THE PROGRAM

the personality of the store, the firm, or the product. Here again, *the beginning of the script is all-important; the first line — even the greeting itself — can make or mar the rest of the continuity.*

For a regular feature program, a greeting which is both dignified and friendly is preferable by far to a wise-cracking phrase which may become tiresome or even irksome to those who hear it over and over again. For a morning program, nothing can quite supplant the cheerful "Good morning", if it has the ring of sincerity. The same is equally true when the program goes on after dark and a friendly "Good evening" fills the bill. The greeting you choose is, of course, your own affair, but bear in mind that a radio program at any time of day generally reaches a pretty fair cross section of the population in the trading area, and dignity wears well.

*The opening paragraph should be one to catch attention.* It may be a good story that will subtly lead into a bit of sales talk; it may even be a comment on the weather — after all, the weather as a subject of conversation does have a mass appeal.

Generally speaking, the opening paragraph (or two) should be casual, with perhaps no hint of sales talk. There are exceptions to every rule, of course, where immediate attention is demanded for some new article or policy. But seldom is such attention demanded — and even then it is often preferable to let the voice inflection indicate the exciting news to come rather than to shoot it over the microphone like a small boy trying out a new sling shot. Too often the plugger who pushes

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his words into the microphone at 100 M.P.H. is as tiresome as he is tired. No vocal chords can race through continuity without a feeling of mental and physical fatigue, though it may be only the usual 100 word announcement sandwiched in between chain programs on your local station. It requires a lot of work to appear casual over the radio — and by casual we do not mean “blasé.”

There is no fault to find with spot announcements, as such. “Spots” have their place — before the eyes and before the mike, but it is difficult to understand why so many spot announcements must be fired into the sensitive instrument of broadcasting like a shot out of a gun. Spot announcements are paying propositions for a local radio station, and far be it from us to pick the crow that feeds the kitty, but there is no reason why all of them should be delivered in a tone of voice and at a speed which invariably gives the impression that the announcer is late for a date. So don't let your opening paragraph sound like the firing of a machine gun.

The following examples speak for themselves:

“Good morning!

Wait till I get my umbrella down, and I'll be right in. That famous poet who got his raindrops a bit mixed up with violets should have seen this rain. You could drop a hook out most any window in town this morning and it would land in a pond. Might not catch any fish—but, as the old southern Negro said, ‘it sure would be handy’.

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But I've got the prize catch in the merchandising sea, and it will give your personal and private budget its greatest boon since Christmas. Rustling taffeta house-coats, and taffeta that whispers its way into the fashion spotlight, always suggests a touch of elegance. There are one hundred of them, just unpacked this morning, and lifted out of their crisp tissue wrappings not thirty minutes ago. Voluminous corded skirts of rayon faille taffeta, a bodice snugly fitted to the figure, and the waist girdled with a lush color for contrast — turn them into something exquisitely feminine, fetching and flattering. There's a dusty rose, for instance, with a deep violet sash, and violet rays penetrate the pages of fashion. Royal blue is there — and a black that is a positive witches' brew! It will work magic as it catches the light of a flickering fire.

And if you are the sort of woman who has no patience with other women who spend their all on daytime clothes and go around the house at bedtime in an old kimono or robe that makes them look as uninviting as yesterday's meringue, this event is staged for you. For it is always the daintiest women who know that it is just as important to keep your private night life interesting and beautiful as it is to dazzle your public by day."

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"Good morning!

What a day to get out and biff a ball around a golf course! And right off the fashion griddle this morning

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comes the keenest news of the week for golfers — I mean women golfers, the kind who know a birdie from a hole-in-one, and who know that a golf tee should never be served with lemon. Generally, women who know their golf also know a good sweater when they see it, and the moment news gets around the fairway that these imports from bonny old Scotland are in, just watch the champion sportswomen of fashion tee off for our sports shop. Even if you don't know a brassie from a midiron, you should know your sweaters — and even a golf widow recognizes the fact that a good looking sweater outfit will prove a better yarn than you can hear around the 19th hole."

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"Good evening!

Just heard a good story on the way over to your house. Seems that a prominent man about town, who isn't keen about bridge, vowed and declared he was going to break up his wife's bridge party last night 'or know the reason why'. When a friend asked him this morning how he came out, he replied, 'I found out the reason why.'

We've heard it said that husbands who don't play bridge are like a spare tire — just something to bring you home after it happens. But we feel there's something to be said for the men after all. Perhaps it isn't their fault that they aren't more enthusiastic about this game of games. Maybe it's the cards some hostesses toss on the table — cards that have been used so often they

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feel more like swatches of flannel. Or it may be the table. Some men — particularly large chaps — feel awkward at a bridge table, unless it's a good sturdy one. There is a bridge table, you know, which is made so strong and sturdy that even when a man who weighs 300 pounds bounces up and down on it, he can't even make a dent in the top. Of course we don't see why a man who weighs 300 pounds would want to bounce on a bridge table — but — any way — that's the story and the manufacturer is sticking to it."

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"Good morning!

Join the navy and see the world! So runs the old phrase. But, according to all the straws which show the way the fashion wind is blowing, if you join the navy of fashion the world will see you and a pleasing eyeful you'll be, if you point up your new navy frock with a bit of white pique or crisp and ruffled organdie that looks like sea foam rushing toward your chin. Navy and white — the Damon and Pythias of Springtime!

Spring maneuvers are going on right now, so come downtown and do a bit of maneuvering yourself. See what's riding the crest of the wave of fashion."

The preceding examples are given to show the light touch with which a selling program may be opened, and how the opening lines of the continuity may ease the broadcaster into actual sales copy. Instead of jumping immediately into sales talk on items for discussion, the

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opening lines bridge the gap between the greeting and the text.

Since the beginning of any task often determines the success of the final outcome, so the beginning of your radio program often determines the broadcaster's success in catching and holding the interest of the radio audience.

Once the opening paragraph or paragraphs are completed, other copy will flow gracefully from one subject to another until the final line of continuity is given over the air, and you have extended an invitation to your audience to come and see and buy what you have talked of in an effort to whet their shopping appetites.

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## CHAPTER ELEVEN

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### BUILDING THE PROGRAM — AND KEEPING IT GOING

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*THE greatest problem of the broadcaster is the problem of getting sufficient variety to keep going — the problem of building a new program day after day which will have sufficient interest to make an audience reach for the radio dial at the program's allotted time. This is a problem which must be solved if a program is to become an effective selling medium and a forceful goodwill builder for the product and the sponsor. Too often an inexperienced broadcaster shoots the works on the first few programs, and then is left hanging in mid air, not knowing where to run for new ideas which will help to make future programs as interesting as the first one, which he introduced with the sound of cymbals and the flourish of an imaginary baton.*

Many who conduct radio programs are no more entitled to the name of artist than the child who takes a piece of crayon and makes marks on the living room wall. But it is not amiss to look to the real artist for an inspiration, for here you find the yardstick by which one may measure the real worth of continuity.

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The painter paints a picture, not with one color, but with myriad tints and tones, shaded and blended, some of them are background colors — some are brilliant. He mixes them well, using the bright shades where they will immediately attract the eye of those who see his work of art. He knows that balance in painting is just as important to the success of his work as true line is to a builder. The shading of a portrait or a pastoral may be compared to the shading or inflection and variety of tone in a voice.

When a concert pianist arranges a program for an evening's engagement he knows that one thing he must do is include sufficient variety in order to keep his program from being monotonous. In other words, he changes his pace, choosing his numbers with the greatest consideration for his audience.

Similarly, a concert singer will give a varied program which will include a number of composers and allow him to give out the beauty and quality of every phase of his voice. First he warms up his audience, warming up his voice at the same time with a particularly pleasing number — a short one preferably, and certainly a number which is neither too heavy nor too light. His second selection is usually much more difficult — much longer, and sometimes runs the gamut of all his vocal accomplishment. Then gradually his program will taper off to a more sprightly tune — an old favorite, a popular number in the language which the audience understands best. Then as an encore, he adds a dash of humor and concludes (depending on the curtain calls) with more

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songs which leave a good taste in the music-hungry-mouths of the people who paid their money to hear him. He changes costume, as it were, for each scene or song; he sets the stage, he changes his pace, he is careful always to have sufficient variety.

And that is exactly what a good broadcaster must also do, if he expects to play a return engagement. His field is even larger where human interest may enter in, and a good story well told is always a splendid "attention getter". Injected tactfully and in relation to the continuity, it brings back the wandering ears which, off hand, might not be so interested in the product one is trying to sell. *So it is well to spike your continuity frequently (but not too frequently) with fillers.* There are many tricks to the trade, and you'll find that fillers which tie your continuity together are the icing on the radio cake — the sugar coating which helps to draw attention back to what you are saying, to draw your audience closer to you. While you have that attention you may subtly work in your sales talk or so-called "institutional plugs". In other words, don't try to ram your product down their throats — whether it be candy or curtains, fashions or furniture. To put it bluntly, it is far better to sneak up on them when you're delivering sales talk and put it over while they are not watching.

*As a rule, the price of an article is best left out of a radio continuity unless it is a definite point of argument and thus becomes a selling agent.* (If the sponsor has a reputation for fair play and good value, the price is assumed to be right.) Otherwise, toss price over your

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shoulder when you do refer to it, as though it were not worth a second thought, and *bend your effort toward making your audience want whatever it is you are trying to sell.*\* With practice, in time you can make them want it so much they'd go to most any length to have it, even to using a nail file on Junior's bank, or going without lunch for weeks.

To be as convincing as this, however, one must be well informed on the subject at hand, and to be well informed requires a great deal of research.

*Any program designed to bring a product to the minds of the public must also have an appeal to the emotions;* then and only then will a firm, a store, a factory become a human institution in the minds of the radio audience, and not a cold-blooded buying and selling organization, trying to force a sale of wares in order to fill the sponsor's pockets.

*Imagination plays a great part in the writing of continuity,* just as it does in the writing of a novel. It is perfectly permissible to elaborate on some incident in order to make it interesting. But remember this—*never exaggerate the facts which deal with what you are selling.* In other words, always tell the truth about your product, for if it is worth the money that is spent to advertise it, one does not have to exaggerate. Exaggeration is not good sportsmanship, nor is it good policy. It is far better to have your customers come to see something which you have said is nice for \$2.98, and be

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\* It has been said that customers buy for three reasons: (1) Because they need it; (2) Because someone else has it; (3) Because the thing they buy is more attractive to them than the price they must pay in order to have it.

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pleasantly surprised to find it even nicer, than to have them come to see something you've claimed as the finest thing in the world for \$2.98, only to find that it's not only *not* the finest thing for \$2.98, but not even worth that much. You can fool some of the people some of the time, and some of the people can be counted on to fool themselves some of the time, but you can't expect to fool your radio audience any time at all and be popular or permanent.

A very good example of how exaggeration can work against the very goal at which one aims is shown in the story of young Mr. Finkel, who was anxious to make a good impression on the wealthy man whose daughter he hoped to marry. So he called in a marriage broker.

"Listen", said Finkel, "tonight I call on the girl's father, and I want you to come along. No matter what I say about myself, you exaggerate it, so that I will seem modest, and you'll be able to 'sell' me better."

The marriage broker agreed, and the two went on their errand together.

The rich parent began the conversation. "Are you in business, Mr. Finkel?"

"Yes, I have a little shop."

"A little shop!" cried the marriage broker promptly, "It's a factory, 200 yards long!"

"Have you any money in the bank, Mr. Finkel?"

"Yes, a few thousand."

"A few thousand!" thundered the marriage broker. "He's got nearly a million, let me tell you!"

"Have you a car, Mr. Finkel?"

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"Yes a little one."

"A little one?" shouted the marriage broker. "He's got a magnificent car."

Just then Finkel coughed. "Have you a cold?" the rich father inquired.

"A cold?" the marriage broker cut in quickly. "He's got consumption!"

Here is an illustration of how human interest stories may be told to draw attention to your merchandise:

Once in one of the largest stores in the southeast, the broadcaster was making her rounds of the store, picking up what she could of human interest since it was nearing Mother's Day and sentiment was a good theme on which to play. As she stood near the handkerchief counter, where there was a beautiful display but few customers, two little girls came up and picked out a handkerchief. They plunked their money down on the counter and scrambled out, but they'd plunked down only a dime and the handkerchief was twenty-five cents. The salesgirl, of course, had to make up the difference in the sale. This is the way that story went on the air next morning:

"I wish you could have been with me this morning as I stood near the handkerchief display—not only because the display itself is well worth a trip down town, but also because of something that happened which would have played upon your heartstrings

"Mother's Day is coming along Sunday, you know. Into the store bright and early came two little girls,

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one of them just tall enough to chin the counter — they couldn't have been more than six and eight years old — as they stood on tiptoe to look at the kerchiefs on display. Spotting one very pretty handkerchief, the older of the two girls pointed to it and said to the salesgirl:

“May we see *that* one?”

“Indeed you may,” said the salesgirl as she lifted it from the others and placed it nearer the edge of the counter, but not quite near enough for four smudgy little hands to touch it.

“How do you like that one, Janey? Don't you think that would be a beautiful gift for Mommy?” asked the older girl.

“Oh, yeth,” said the littlest one as she reached toward the kerchief and touched it ever so gently with one very curious finger.

“We'll take that one,” they chorused, and reaching into the pockets of their not too fresh gingham frocks, two small fists brought out two nickels. The nickels clinked on the glass case as each little girl contributed her share. “I'm sorry”, said the salesgirl, “but this handkerchief is twenty-five cents.” Slowly two small hands went toward the nickels lying on the counter, and two small chins begun to quiver as tears welled in their eyes.

“Oh”, they said!

“I believe you were buying that present for your Mother, weren't you?” asked the salesgirl.

“Yes, we saved our lunch money at school and that's where we got the nickels.”

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"Oh, I see", said the salesgirl, "wait just a moment, please. I think I've made a mistake — that handkerchief is only ten cents. Shall I put it in a box for you?"

"And no sooner had she asked the question than into the box went the handkerchief, minus its price tag. The little girls took the pretty handkerchief and skipped down the aisle and out the big doors and down the street. Turning back to the cash register, the salesgirl slipped a dime and a nickel out of her own pocket and put it into the cash drawer — the balance on the price of the kerchief. Don't say anything about this when you come in, because you see it's not according to the rules of the store for a salesgirl to do such a thing; so just "keep it under your hat," as the men say. And when you get near the handkerchief counter, step over and ask one of the salesgirls to show you the handkerchiefs that appeal most to you. It might be the very same salesgirl! Who knows?"

Needless to say, there was a rush for the handkerchief counter, and the end of the day showed the totals to be among the best year in that department. And so an appealing story was made out of an incident — a bit of human interest spruced up a little in a romantic dressing. Sometimes even the truth needs a bit of romance in the telling to make it interesting.

Of course, *one can go too far and elaborate too much*. There's a fine line and it takes a bit of practice to define what is done well, and what is too well done. If one is drawing on his imagination to make a good story

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of human interest, that is one thing. But drawing on imagination where your product is concerned is horse of another color and is definitely taboo. You'll notice that the elaboration in the handkerchief story was confined to the human interest and not to the merchandise. When you're dealing with facts, any exaggeration is not drawing on your imagination — it's plain misstatement. Of course, there is no reason why facts should be dull; there are don'ts on both sides of the question.

Is it at any time advisable to treat merchandise items in sales copy lightly or humorously? Poking fun at merchandise on sale can be effective if it is not over-done, nor used too often. The personality-type broadcast may adopt this method of selling occasionally, for the sake of variety and spice in talking of marked-down items — if the broadcaster is clever at writing tricky radio sales copy. The following are examples of sales copy describing merchandise items in a fun-poking, flippant way:

(a) "Our buyer has a crush on green this season, and our umbrella department looks like a verdant bed of green mushrooms. One green umbrella can be very effective and attractive on a rainy day, but we feel that a hundred are just ninety-nine too many. So come and take them away at a very special price — we've had them long enough. It's a bang-up clearance, and though the Chamber of Commerce won't like it, the weatherman says 'cloudy with showers'."

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(b) "The children's department played the 'sock' market a bit too heavy and as a result the little 'bear' toes of sons and daughters are going to be nicely 'covered' — and at a tidy profit to your family budget. Regardless of the stock market, we'd like to reduce our stocks at Lacy's and if you'd like to check up and cash in, count the toes on your small fry and divide by ten, then multiply by six, give that number to the salesgirl, and you'll have the children yelling for joy over their brand new half dozen pairs of socks apiece when they ask, 'What did you bring me, Momma?'"

It has been said that a good marksman is not only one who has perfect aim, but also one who recognizes the psychological moment to pull the trigger; the same is true of a continuity writer. When to inject maxims into the copy, how to suit them to one's purpose and where to find them is often a puzzling problem. Thousands of maxims are moulding on the shelves of the libraries of every city and town large enough to boast a city hall.

For example, take the one about the "good marksman". Suppose a store, shop, or factory is having a sale. It may be an anniversary sale in which many articles are featured for a limited time at unusually low prices.\* It may be a sale of only one item — or a million. It may be a sale of anything from rocking chairs to roller coasters, fire arms or feather dusters. A maxim of this general type which carries a moral of thrift between

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\* For "Radio Specials"—where a shopping treat is implied—the price range should not be great; from \$1 to \$25, let us say—depending on the item offered.

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the lines may easily be applied to any or all of them, if "low price for a limited time" is an important selling element.

The reference to "pulling the trigger at the psychological moment" would do two things: (1) encourage your radio audience to buy within that limited time; (2) catch the ear of the audience by means of a complete change of mental scenery, without changing the subject at hand.

"Fillers" of this type invariably help to hold the attention or draw it back to the point, if attention has begun to wander. If an audience is treated to such fillers at unexpected moments during a broadcast, it will soon begin to watch for them and, in doing so, it will hear all that is said in between. So, fillers are to a radio continuity what "after-spinach toys" are to the small fry — rewards for undivided attention. Invariably, people will pick them up and quote them to their friends. And so the good work goes on, for in the process of quoting they will naturally mention the program.

The same thing is true of stories and clever phrases. *Once he has acquired the knack of using ear-catching phraseology, the broadcaster will develop a flair for using words gracefully.* This will serve to round out continuity and make whatever is said more welcome to eardrums that have been beaten overtime with stock phrases hurled from the broadcaster's booth.

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Compare the following examples. Notice how much the copy is improved by using clever phrases:

"A lovely dress of chiffon as black as midnight. It is trimmed with white lace, and would be nice for moonlit nights."

"A dress of chiffon as black as the heart of Satan. It seems all the blacker by contrast with the delicate white of the lace inserts that drift like clouds across a midnight sky. A right choice for star gazing with your man in the mood."

"The sort of fishing tackle every sportsman likes to have in his kit."

"To the ardent follower of Isaac Walton, there is perhaps no sound so melodious as the whirrrrr of the reel as with a flick of the wrist he sends a favorite fly such as this, soaring over the still water of a shaded pool, to drop without a ripple just two feet from the nose of a hungry bass."

"This automobile paint will give your old car a new look, and you can paint it yourself, for it's easy to use."

"Poverty is said to be that feeling of envy one has when he looks over his neighbor's new car. Give your car the kind of paint

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that all the best dressed models are wearing. Even an old model will clap its fenders for joy when it catches its own reflection in the headlights of on-coming Packards.”

“A mystery story is good diversion, and if you like a real thriller, this one is sure to prove well worth the reading.”

“For a real spine-tingler this new mystery story gets our straw vote. Once you start it you’ll not be able to put it down till far into the night when you’ve turned the last page. So take it home and have a tingling good time, but don’t forget to look under the bed before you turn out the light.”

In an all-talking personality type program, the broadcaster can have a lot of fun using clever phrases, so that continuity writing becomes a game of words.



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## CHAPTER TWELVE

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### ADDING SPICE — FOR THAT LINGERING FLAVOR

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**I**F variety is the spice of life, it is also true that it will add long life to your radio program and your popularity on the air. *Nothing is so fatal to a radio program as sameness.* Sameness day after day becomes tiresome, and boredom is something no radio audience will endure for long. It is entirely too easy to twist the dial or push the button that brings calm to the air and surcease to the anguished ear.

There are many ways to inject variety into your radio continuity; *to continue to bring variety into a daily program requires a great deal of thought and a pretty thorough course in the study of human nature. People like to hear about anything that touches their lives and hopes and dreams.*

Any program with unusual appeal, whether or not it deals directly with the thing you are trying to sell, effectively draws attention to your product or your firm, if your sponsor is sufficiently civic-minded to donate his radio time occasionally. Such indirect advertising, if done well, is a potent creator of good-will;



The author interviews a home-grown notable: Ellis Arnall, a former governor of Georgia

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it establishes the sponsor in the minds of the audience as unselfish — and not just a cold-blooded buying and selling organization.

When you inject variety into a radio program, consider it from two angles:

1. Will it appeal to your audience?
2. Will it serve as a good-will builder for your sponsor?

Never forget that the program you are privileged to conduct is designed primarily to sell the sponsor's products and win friends for his firm.

All Roads Lead to Rome. The following suggestions point out a few aerial routes, with interesting sights along the way. All are proven variety-getters which have had the desired result of increasing good-will and willing customers:

1. *Interviews with local citizens on happenings of local interest.* This would include mayor, club presidents, civic organizations, Boy Scouts and Girl Scouts, representatives from the Salvation Army, Lighthouse for the Blind, military organizations, Red Cross, and so on.
2. *Interviews with home-grown notables, and "visiting firemen," conducted informally, from a human interest angle.* These interviews might include all types of notables ranging in prominence and interest from lion trainers to ambassadors, sportsmen, authors, and home town boys who made good.\*

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\* The author has frequently been asked how to get celebrities for radio interviews. The answer is simple: invite them. Once your radio program has established itself as one which welcomes guest celebrities for human interest interviews, the approach might be much easier than you think. Rarely does a celebrity just appear in a city; as a rule, he is brought there by a sponsoring

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3. *Salutes to neighboring towns and cities within the trading area.* Have the mayor and council of each of the chosen cities and towns appoint a representative to be your guest for the day. Interview that guest on the history and accomplishments of his home town — naming prominent citizens who have been instrumental in its growth. Devote the entire program to the job of handing the palm to your guest city. Unselfish tribute to thriving communities within your trading area will bring in return unselfish tribute to the sponsor's generosity and indirectly increase the friendly feeling of those neighboring citizens. One day each week might be devoted to such a program.

Don't just turn your guest loose on the air for a talk, however. Take an interest in what he says. Make it conversational. Ask questions. If you indicate sincere interest, so will the radio audience and your guests; "mike-fright" will always vanish.

4. *Question and answer programs dealing with a product or store.* Choose four customers to be guests. Give first, second, and third prizes, according to the correctness of their answers on quality, merchandise, how to buy, and so forth. Give a fourth prize as consolation — in this way no hard feeling will ever arise.

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organization, which often will contact the radio personality to ask that the celebrity be interviewed. Famous people are more often than not amenable to such invitations. Tact must be used in making a request for an interview, but notables are, after all, only people—even as you and me. It is sometimes hard for a beginner not to be overly impressed by the fame of a celebrity, but the average notable, however famous, prefers to be interviewed by someone who is at ease.

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*The object of a so-called "quiz program" dealing with merchandise should be to teach customers to buy wisely. There is no need to nominate fun for oblivion, however; amusing questions can be injected into a quiz very effectively. Of course, where prizes are given for correct answers, no contestant should be judged on a trick question to which there may not be anything but a trick answer.*

For example, such questions as "Why is a material which combines silk and rayon or nylon considered so favorably as a material for slips and other pieces of lingerie?" might be followed by the old question, "Do you know when a wife has the right to nag a husband?" The answer, naturally, would be "when he acts like a mule".

Nor should men be left out of the running. There are certain times when men make far more suitable contestants — prior to Father's Day, for instance.

5. *Interviews with employees of the store.* If the employees are made up of local people or people from surrounding communities, take a group of them along for in interview once each month, when they celebrate an anniversary with the firm. If the majority of them were born and reared in that state or section of the country, this will have a splendid effect in creating good-will in outlying communities.
6. *Interviews with a member of the firm,* in occasional programs. Interview him concerning his version on

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some promotion or service which is rendered to his employees or customers. By informal conversation it will be easy to paint a word-picture of what goes on behind the scenes to keep the wheels of the organization running smoothly.

7. *A quartette.* Allow them to sing on the program occasionally. In the South, for example, a colored male quartette will get splendid response, particularly if they stick to spirituals.
8. *An occasional book review,* if books are included in the merchandise you are selling. It's good brain food for the mentally hungry.
9. *Recorded music.* Some broadcasters intersperse their program with recorded music.\* This might be a successful means of injecting variety into a radio program which would be too lengthy for an all-talking program of the personality type.

*As a general rule for a fifteen minute daily program, interspersing sales talk with music breaks the trend of continuity, and makes the program merely a series of short sales jabs. Ask yourself this question: If you were talking with a friend, would you interrupt an interesting conversation to suggest that you listen to a little music before you carry on? Of course, you wouldn't! If your retail radio program is a personality type, consider yourself a friend of the customer with whom you are visiting over the radio.*

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\* The author has never used music regularly except to introduce and close the program. Many retail radio programs *do* use music interspersed between short sales talks or spot announcements. The author, however, has never used this technique except during vacation periods when the regular studio announcer may give spot announcements on merchandise items between musical recordings.

## ADDING SPICE — FOR THAT LINGERING FLAVOR

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To the prospective broadcaster we would like to say this in summary: if you choose radio broadcasting for retailers as a career, you should begin now to accumulate useful information, retail and radio knowledge, interesting fillers, stories and the like for tying your continuity together. If, like the old grandfather's clock which ticked only one tick at a time and continued to keep good time for many years, you put forth every effort to make each continuity your best, you'll "be a man, my son". What's more, you'll be a darn good broadcaster!



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## APPENDIX



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### PART 1

*Shopping Type Program*

*Interview With a Personality*

*Program on a Civic Organization*

*Interview on Know-Your-State Theme*

*Interview With National Personage: Ambassador*

*Customer Education: With a Manufacturer*

*Customer Education Program: Merchandise Quiz  
With Women Contestants*

*Customer Education Program: Merchandise Quiz  
With Men Contestants*

*Interview With Employees*

*Historic Dates Program: Washington's Birthday*

*Historic Dates Program: Christmas*

*Historic Dates Program: Ad-lib*

### PART 2

*How a Program Can Be Constructed*



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## APPENDIX

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### PART I

#### I. Shopping Type Program

BROADCASTER: Good morning!

And what a morning it is! The headlines tell us that old man Winter continues to flirt with Spring up north of the Mason and Dixon, but here in Georgia another sort of blizzard arrived over the weekend — a blizzard of white blossoms tossed a blanket over the hills as the dogwood trees burst into bloom. And since the arrival of Springtime is the signal for a new perfume to make its appearance on your dressing table, here's the first good news of the day. Strange as it may seem, the news of the day is news of the night, for this fragrance is one designed to lull you off to the land of Nod. Tribute to that blessed angel, "sleep", this fragrance has been christened "Slumber Song". It's encased in a crystal angel bottle, bewinged, full skirted and crowned with a halo! "Slumber Song" is prominently displayed at the perfume bar this morning, so stop and sniff the new fragrance designed for beddy-bye. Don't worry — you won't go to sleep on the cosmetic counter even though you take a deep breath — but it is particularly soothing when sprayed on your pillow, your nightie,

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your wrists, or your hair. Now if someone will just invent an alarm clock that will spray a nice fragrance guaranteed to wake one up in the morning — but of course no perfumer would attempt to compete with the aroma of coffee and bacon!

If you'd like a real eye-opener, however, we're featuring several hundred alarm clocks in our housewares department and each one is guaranteed. Of course, they're not guaranteed to get you out of bed. That's your own affair, and often depends on whether your conscience is your accomplice or your guide. Some people can't resist sneaking an arm from under the covers and turning off the alarm ten minutes before it's due to go off with the suddenness of a referee's whistle. Alarms on these clocks are loud or soft according to your requirements and your ability to resist them. So if the sudden siren of an alarm is too remindful of a traffic policeman, the salesgirl will be happy to oblige by suggesting one of those which alarm persistently, but not too loud. There is also a small imported French clock. This one has no ringing alarm but with true French courtesy plays chimes. Another may be attached to your radio — an automatic electric alarm clock — which may be set at the desired time before you retire, to give you the early morning news while you snooze!

Speaking of eye-openers, here's one guaranteed to make you pop-eyed with excitement! New Spring and Summer cottons arrived only this morning and have been put on display in the fabric department; they're slated to turn you into a "cotton picker". The moment

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you step off the elevators you'll see them. We'll miss our guess if the harmony of color and design fail to bring you the memory of the cotton picker's song as he trudges between the rows of snow white bolls, stuffing the fiber into his gunny sack, in tune with that old Negro spiritual, "Swing Low, Sweet Chariot."

Remember when you were just "so big" and picked cotton for the orphans? If you were born in a small Southern town and went regularly to Sunday School, that expression "picking cotton for the orphans" will roll back the calendar years. Every child in our class was pledged to earn the money that went into his mite-box as a gift to the orphans supported by the Church. To a bunch of youngsters about six or eight years of age it was a great day when the class would start out on an Autumn morning, picnic lunches in hand and high hopes in their hearts. A generous farmer who lived about a mile from the town square allowed us to come to his farm and earn our pennies, for at that time we were paid one cent per pound for the cotton we picked, and our largest earnings amounted to the immense sum of eighteen cents. Although the cotton was very light in weight, our fingers were not trained to pick the fiber from the bolls. Noon came none too soon. Under the big apple tree in the middle of the field, we'd sit and eat our lunch. How good every bite tasted! It was ambrosia—food for the gods—down to the last jelly sandwich. Perhaps the money did not go very far toward helping the orphans, but it was a labor of love and we'd often wonder, as we stum-

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bled along over the rough ground, just where the cotton we picked might go and if it would be made into a frock we ourselves might wear the next year, and if we would recognize it, or if the cotton would remember us, if it were. By four o'clock we were so tired we had to call it a day and with sore feet and scratched hands we'd file up to the huge scales to watch the fruits of our labor weighed in and receive the hire of which a small laborer was worthy. We always expected to see the moving finger of the indicator point to at least a hundred pounds but more often than not it stopped under twenty. The few pennies we did earn, however, when held in grimey hands, seemed like a fortune and so tightly did we hold it that rarely a penny was lost on the long journey back to town. We continued to clasp the copper coins even when we took off our shoes to wade in a cool branch that crossed the road at the edge of town. And just as the sun would be setting late in the afternoon, we'd reach home, so tired we could hardly drag one foot behind the other, and with dirty perspiration streaming off our faces we'd tumble into our mother's arms at the gate, to be carried inside the house, bathed, fed and tucked between cool sheets to dream of the happiness that would shine on orphan faces when our gift was received. My, that seems such a long time ago and we're no doubt dating ourselves when we turn back the years, but if you ever "picked cotton for the orphans" the experience will be as fresh as yesterday when you stroll through our "cotton patch" in the fabric department

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and pick your spring wardrobe from the cool crisp cottons. They're only thirty-nine cents a yard! How can they cost so little when there's so much beauty there? What a break for the budgeteer!

And here's another — this time a break for the budgeteer who owns a bar, be it ever so humble. We talked of new cocktail glasses a few days ago — the ones with sailing ships etched in the glass, and a whole fleet sailed in today and docked on the fourth floor in the glassware department. Even though you mix nothing stronger than your metaphors you'll admire the unique beauty of the glassware. Besides, there are glasses of every size and description: water glasses, tall ones too, for iced tea or coffee. And here's a tip to tickle your palate. If you have never tried a dash of vanilla in a glass of iced coffee, it's a refreshing drink to serve a husband at dinner tonight, particularly if you're angling for an increase in your allowance this month. And of course you are, with all the Spring fashions on display in every shop window you look passing by.

And if you'll look in our corner window, you'll find lurking there the most intriguing bit of black magic that any fashion designing witch ever brewed: it's a black dress as sheer as a poet's dream, and equally as romantic. With the Spring Ball just over the horizon you'll want the most entrancing gown that ever swirled around the dance floor at the Biltmore, and this evening gown is guaranteed to make the most adamant woman-hater's heart quiver like an old Ford fender and give up the unequal struggle. It's "social security" for the wo-

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man who wears it, and the demand on your dowry is only \$55. Small price to pay when you wish to be the belle of the ball. If, however, your budget has been nicked too often and your purse strings are tighter than an old fashioned Pullman window, there are scads of frocks in the budget shop, and there, of course, prices touch your purse with the softness of a kitten's ear. Jekyll and Hyde dresses they are, for their price tags belie their spendthriftly appearance.

If there is a big evening on your social calendar, don't allow your escort to do a lion pacing act up and down the hall while you dress in a last season's "little number." Be a Cinderella, for once in your life, and whether your coach be a Packard or a Pumpkin or just the back seat of a college lad's so-called car, you'll bless this day and Davison's for bringing you the nicest fashions in the South. Remember too that a new coiffure will give you a new outlook as well as a new look. And since that inexorable clock warns us that our time is up, come along and let's dash to town!

## II. Interview with a Personality

BROADCASTER: Good morning!

Olin Miller of Thomaston, Georgia, is said to be the most quoted paragrapher in America today. It was Olin Miller who said not so long ago, "If you want to make a man hate you fiercely and forever, prove to him something he does not wish to believe." For sometime we've been trying our dead level best to make Olin Miller believe there is nothing to be afraid of in a radio interview. Naturally, we had no desire to make him hate us either fiercely or forever, but we've asked him repeatedly to be our guest some morning, and give us all the opportunity of knowing him by voice and personality. Already we know him as the author of "Dixie Dew Drops", a column which is published in the *Atlanta Journal* every day, and syndicated throughout American newspapers from coast to coast. Each time we approached Mr. Miller on the subject of a radio interview, however, he was adamant about it. But a few days ago — much to our surprise (and probably even more to his) — he finally consented to sit before a microphone and be the target for a lot of questions.

Then came the problem of what to interview this noted paragrapher about. We asked him first to talk about women, a subject he is said to be using as a theme for a book he hopes to write someday, under the title *Are Women People?* But Mr. Miller refused to talk about women. So we tried appealing to the vanity of man and asked him to talk about men. Again he refused. We tried almost every subject under the sun

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from politics to leapfrog, and still he smiled and shook his head — in the wrong direction! But along comes the month of June, and on the third Sunday in June — along comes Father's Day — a likely subject with which to win any devoted Dad over to our side of the argument. So once more we baited our hook and cast it in the direction of Thomaston, Georgia — and look what we've caught! Olin Miller! So the first question we're going to shoot is this: What in the world, Mr. Miller, makes people like you afraid of a microphone?

MILLER: For one thing, Enid, I've observed that most of those who talk over the radio have the jitters, at least some minutes beforehand while waiting for their cue, or time to go on the air. But then, I'm afraid of almost everything in this implausible world, and a microphone just happens to be one of those things.

BROADCASTER: We never heard of a microphone giving anyone microphobia, but before you begin to feel as though this one might reach out and bite you, let's change the subject. Father's Day is coming up shortly — what do you think about this custom of setting aside a day in which to honor Dad?

MILLER: It's a most commendable custom. And I haven't the slightest patience with those who consider it smart to go from the sublime to the ridiculous in going from Mother's Day to Father's Day. I insist that fathers are every bit as important as mothers. If someone were to contend they are *more* important, he wouldn't start any argument with me. (And I like to argue.) Other members of the family should be kind

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and considerate of the so-called head of the family on Father's Day. Surely they can manage somehow to do this for one day in the year. Each of them should even go so far as to remember him with a gift — nothing expensive, of course, but just some little token of affection that he can afford.

BROADCASTER: That sounds like a frameup.

MILLER: No — it's just foresight blended with past experience.

BROADCASTER: Mr. Miller, you've been making little digs at women in your column, "Dixie Dew Drops", for lo these many years. Do you really feel that way about the feminine contingent?

MILLER: Feel what way, Enid?

BROADCASTER: Oh, that women are argumentative, and they like to make a man feel like a goose and all that sort of thing?

MILLER: Why certainly not, Enid. Whatever made you think that? Why, I think women are the nicest people in the world — except men.

BROADCASTER: Does *Mrs. Miller* ever resent any of your rather sarcastic remarks about women?

MILLER: Not in the least. She doesn't resent them any more than you do, or any more than any other woman who reads them does. You see, she, you and all the others each think I'm talking about other women.

BROADCASTER: Well, *aren't you*? Maybe you've got something there — but why do you men marry women if you don't really like us?

MILLER: Well, now — what else can we do?

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**BROADCASTER:** Maybe that's one question that has no answer. However, as to what else a man can do; we're asking the questions, not answering them. And here's one on which we'll admit we're sort of "sticking our neck out," as you men say, but what do you think about women's fashions?

**MILLER:** I think that women's fashions are characteristically appropriate, in that women and their styles have a great deal in common. Milady's fashions are original, subject to change without notice, unpredictable, impractical, superficial, and downright silly in many cases.

**BROADCASTER:** Perhaps we'd better not follow that up any further — We've often wondered, like the little boy did about the trained nurse, whether or not a columnist is naturally witty, or if he mentally has to put on a derby in order to use a cryptic pen?

**MILLER:** Aw, now, Enid, really, you should know what a columnist puts on to write the kind of stuff I turn out. He puts on a dunce cap, of course!

**BROADCASTER:** Oh, so that's what you're wearing! We thought perhaps you just had an idea you look better with your hat on! Mr. Miller, there's probably no town in the whole United States the size of Thomaston, Georgia, which has produced so many successful writers. What is there about your town that's so conducive to a free flowing pen?

**MILLER:** I can't answer that question, because I'm not a writer — I'm only a newspaper columnist, which is the lowest form of literary life. It's true that Thomas-

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ton has three successful authors: Evelyn Hanna, Thelma Thompson, and LeGrande Henderson. But I don't know why.

BROADCASTER: You mean you don't know why they're successful or why Thomaston produced them? But we won't give you a chance to answer that one. A lot of writers frequently like to give advice to budding writers about how to write successfully — have *you* any ideas you'd like to pass along on the subject?

MILLER: None whatever. Why should I encourage competition? Even if I knew how to write, I wouldn't tell 'em!

BROADCASTER: Getting back to Father's Day — do you think that in these modern times it's a question of father bringing up the children, or the children bringing up father?

MILLER: Perhaps more of the latter, but not much of either. Most parents these days let their children run more or less wild. A few parents exercise a little control over their offspring, it is true, but it's usually remote control.

BROADCASTER: That's better than none at all, Mr. Miller. The last time we talked with you, you were studying Spanish. Think we're going to need the language in view of our Good Neighbor Policy?

MILLER: Yes, I do. I think Spanish should be given priority in American colleges and schools over all other foreign languages. In my own case, I derive a great deal of satisfaction out of discovering in Spanish a language so easy to learn that already I'm beginning to understand some of the grammar of the language. That's

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more than I can say concerning English grammar.

BROADCASTER: You're such a student of psychology, Mr. Miller, perhaps you can help the women you've so often poked fun at, and make up for some of those well-timed digs, by telling us the answer to this: When is the best time to ask your husband for money?

MILLER: There's some divergence of opinion on the matter, Enid, but the consensus is that the psychological time to ask anybody for money is when you know he's got some.

BROADCASTER: And discovering that is an individual problem of course. One more question, Mr. Miller: What would you like for Father's Day?

MILLER: Any of the things I didn't get that I asked Santa Claus for last Christmas.

BROADCASTER: You know, for a man who is averse to being interviewed, you've done mighty well in these last few minutes. Are you still afraid of a microphone?

MILLER: Well, no, not exactly. But when a woman asks a man a number of questions, it's always been my theory that she isn't seeking information — she's just trying to catch him in a lie, and I always was afraid of that.

BROADCASTER: In that case, you're no different from any other man. Only once, Mr. Miller, do we recall your taking a direct shot at the masculine contingent, and that was when you said, "Women have the reputation for being shrewd bargainers, yet the average woman's husband is no bargain."

We'd like to suggest that if a woman is *really* after a bargain, she's going in the wrong direction when she

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goes after some man . . . the bargains are at *Davison's!*

Thank you so much, Mr. Miller, for pocketing your terror of the microphone, and consenting to be our guest.

We do hope that everyone has enjoyed this chat with Olin Miller, as much as we've enjoyed having him as our guest. We can tell by the look on his face that he hasn't enjoyed it in the least — or else he really is frightened. But then, as he put it, "Men don't like to be asked questions, because half the time the questions that women ask are questions they don't expect to be answered, and the other half of the time the questions have no answers anyway." When it's a question of questions, however, we rather think that men like to believe that there's only one important question, and popping that one — leap year to the contrary — is a man's inherent right. On that score, we thoroughly agree.

And there goes the clock, hiding its face behind its hands to warn us that time is up, so thank you again, Mr. Olin Miller, for all of us, and we hope you'll have a wonderful Father's Day! That goes for all you Dads, wherever you are.

Dads don't ask for much as a rule. They're so used to giving things to the rest of the family. About all they ever ask for themselves is just respect — and love — and the right to keep on giving. That's why we've taken such a lot of pains to fill our men's shops with just the sort of gifts that delight a man — whether he's a sportsman Dad, a yard putterer, or just an old fashioned slipper-snoozer.

### III. Program on a Civic Organization\*

BROADCASTER: Good Morning!

The sky is as clear as a small boy's conscience just before Christmas. That's exactly as it should be this morning.

Once upon a time, you may remember, someone wrote in a rather facetious vein, that "a boy is a composite of civilized being, barbarian, angel and animal. He runs like a deer, swims like a fish, climbs like a squirrel, bellows like a calf, digs like a woodchuck, balks like a mule, eats like a pig, coos like a dove, and acts like a goose or a monkey, according to climactic conditions—and yet he is the stock of which a man is made, *if* only his parents and teachers know what to do."

We don't altogether agree with that definition of a boy, but it is true that at one time whole generations of American boys grew up according to the barefoot boy standard, their lives simple, their worlds hardly larger than that in which they actually moved. Then people began to realize the truth of the old maxim, "the place to curb the crime wave is not in the electric chair but in the high chair". And so more and more attention was given to keeping a boy occupied in useful things.

Some thirty odd years ago, along came the first boy scout organization. In those few short years, boy scout work has spread to every civilized country in the world.

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\* This type of interview is particularly interesting in that children as a rule talk much better when they talk ad lib, rather than when they attempt to read a written script. By careful questioning, the interviewer manages to draw the children out and have them tell their story in a conversational way. Note how the opening paragraph sets the pace for a boy's program.

PROGRAM ON A CIVIC ORGANIZATION

Next Saturday night the boy scouts will step into formation and present their annual circus. And so this morning we pay tribute to Young America! We'd like to have asked every boy scout in town to come along, but we're afraid your radio living room, spacious as it is, would hardly have been large enough to accommodate them, and even the circus grounds will probably bulge a bit when all these boys gather there for the scout circus. And now, we want you to meet our guests: Bobby Johnson, Teddy Brown, Michael McGower, Bill Anderson, Walter Waite, Fred Thomas, Lewis Henson, and George Davis. The last two boys are Cubs and the Cubs belong to packs instead of troops. Since boy scouts are required to do a good turn every day, it would be interesting to know if the Bobcat requirements also include good turns daily.

CUB: Oh yes, we do our good turns too.

BROADCASTER: That's splendid. I heard a funny story the other day about a little boy who said he wanted to do a good turn; since there was only one dose of castor oil in the bottle, he let his little brother have it. Do you think that was a very good turn?

CUB: I should say not — not if I was the little brother.

BROADCASTER: The very mention of the word "circus" brings tremors of excitement chasing up and down our spine, and we can imagine why boys would enjoy such an event. But besides the fun you have, back of it all there must be some real purpose in having a scout circus. How about it, Walter?

SCOUT: There is. Of course any sort of circus is a

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lot of fun, and then too all the scouts get to have an active part in it, and they work together to put it over.

BROADCASTER: That expresses it almost — if not quite — as well as Kipling did when he said, "It's the everlastin' team-work of every bloomin' soul." But still that's not the only purpose of the circus, is it, Bobby?\*

SCOUT: No, another reason is that our Mothers and Fathers get to see what we can do — they sort of like to watch us, and so do other people who do not have any scouts in the family. It makes them more interested in Scouting and in boys too. So if they don't have boys of their own, they may be interested in underprivileged boys.

BROADCASTER: We can imagine the pride any Mother and Dad might feel in such an exhibition as you're planning for next Saturday. But listen, boys — about that circus — a lot of us haven't seen a Scout Circus before and wonder if it's anything like a real one, with stunts and animals and everything. Suppose, Teddy, you tell us what it's like.

SCOUT: It's just like a real circus in a lot of ways. We have a big parade at the start of the program and all of the scouts march into the ring and parade. Then each troop does a stunt. Maybe one troop will do fire fighting, another one will do life saving. We even have a britches buoy stunt; the Sea Scouts do that one. Some of the younger scouts will build a fire with just a piece of flint and some dry wood. And we do a stunt with signal flags, too. Then we have a lot of funny stunts,

\* By calling each boy's name in an informal way, they do not all answer at once, nor do they hesitate, waiting for another to pick up the cue.

PROGRAM ON A CIVIC ORGANIZATION

but I don't want to tell you about them; it might spoil the fun.

BROADCASTER: That sounds like the real thing! And even more exciting than tanbark and tigers. Boy! Are you going to have any clowns?

SCOUT: Yes, lots of clowns — it wouldn't be a circus without clowns!

BROADCASTER: George, how many boys will take part in this circus, anyway?

SCOUT: Over 3,000. They are coming from all over the state.

BROADCASTER: That's such a "whopping" big crowd, Bill, it seems you'll be running over each other.

SCOUT: Oh no, it's all done in an orderly way.

BROADCASTER: We're told that you're going to stage a series of mock catastrophies so you can really demonstrate what scouts do in an emergency. What are some of those catastrophies, Michael?

SCOUT: A burning building, and an explosion, and lots of other smaller things like snake bite.

BROADCASTER: Getting back to the circus, Lewis: what do you boys like best about this Scout Circus?

CUB: All of it!

BROADCASTER: How are your tickets going, Fred? Are you expecting a big crowd?

SCOUT: The biggest crowd we've ever had!

BROADCASTER: And you certainly should have it. The whole state should turn out for this scout circus, and we hope the field won't begin to hold them all.

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There's an old saying that no matter how long a man lives, there is always a certain amount of boy in his makeup. After this fine visit from you Boy Scouts, who are typical of the American Boy Scout everywhere, we might transpose that saying about "the boy and the man" and make it read "in every boy, no matter how young he may be, there is a real man."

We've had a splendid example of that manhood this morning. Somehow, as we look at the future citizens of our state and realize how capable these boys are, in spite of what we may think about the condition our country is in, it does give us red-blooded Americans the feeling that things can never be really bad in this great land of ours.

Bruce Barton once said, "Invest in children, and it will pay tremendous dividends." So this is an opportunity to do just that — invest in Young America. And here's a salute to these boys, and the best of luck to them with their circus! I'm proud to have had you boys as my guests, and we will all be "under the big top" next Saturday night. Just one more favor — will you give us the Scout Oath before you go?

SCOUTS (In unison) "On my honor I will do my best:

1. To do my duty to God and my Country; and to obey the Scout law;
2. To help other people at all times;
3. To keep myself physically strong, mentally awake, and morally straight."

#### IV. Interview on Know-Your-State Theme

BROADCASTER: Good morning!

You've often heard the story of Acres of Diamonds, by Russell H. Conwell. Sometimes I wonder if perhaps you and I, and other citizens of Georgia, are not pretty much like the chap who went into far off lands to search for the diamonds which he might have found in his own field, had he taken the trouble to look. The grass in the other fellow's pasture always looks greener — until we get there and realize that the things close at hand are more interesting than any place else on earth. Georgia is rich in historical heritage, and because all Georgia is so closely allied, because the progress of Atlanta depends so much on the progress of surrounding communities, it's nice every now and then to pay tribute to the things which Georgia has within its own boundaries.

One of the most interesting spots in the entire state is our coastline, for that part of Georgia which borders on the Atlantic ocean was once a part of the old Spanish Main — one of the oldest, most interesting, most romantic, and most historic territories in all America.

Four hundred years ago it was when the first white man set foot on our shores, and called it the Golden Isles of Guale, for Georgia's coastline is dotted with islands. For a hundred years following the voyage of Columbus, these islands and the narrow strip of adjacent mainland on either side of them, cradled the Christian culture of this strange, new Western world, where

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Spain sought with sword and cross to found a great and lasting empire.

From the earliest days, this Georgia coast country became the cockpit of jealous warring nations, while French and English plotted with the Indian and sought through intrigue and force of arms, the dispossession of the Spanish. Here, on the coast of Georgia, Spain and England set up under a treaty of 1670 the "Uninhabited land," a neutral territory; almost immediately it became a haven for the old pirates who turned Georgia's beautiful islands and winding waterways into hiding places. These picturesque pirates of the Spanish Main with their black flag flying at the mast of their treasure galleons, brought adventure on the high seas to its topmost peak.

In 1732 the English Parliament gave these Golden Islands to General Oglethorpe as a part of the Province of Georgia. It was in this territory that the Wesley's preached and sang to Oglethorpe's garrison, and first gave Methodism a name. Here German Salzburgers and French Huguenots first sought religious freedom and founded settlements whose names still endure. In the ancient church yard at St. Mary's once Spanish Santa Maria, there are buried many Arcadians exiled with Evangeline — and who doesn't recall Longfellow's immortal story of Evangeline, and the forest Primeval? Here on our own native coast of Georgia flowered England's proudest colonial aristocracy, and here were many of the rich and colorful plantations of the old South.

Of perhaps even greater interest is this: in 1790,

## INTERVIEW ON KNOW-YOUR-STATE THEME

in the forests of Georgia, was cut the timber for the first six ships of our country's navy. It was the shot-resisting qualities of the live oak of St. Simons Island which won for the Frigate *Constitution* the beloved name, "Old Ironsides." Those are only a few of the highspots in the romantic history of Georgia's coastline and its golden islands. Until the twentieth century, this part of the nation was almost forgotten, but today, with good roads, air liners, railways, and private cars, Georgia's coastline, with its heritage of ancient things, is now coming into its own; all of us should be proud of it.

This morning we're going to pay a brief tribute to our neighboring city, which is the gateway to Georgia's Golden Islands — Brunswick. We have a guest today — a woman who is well known to everyone in and around Brunswick, and to thousands upon thousands of tourists who come to Georgia's coast. A woman who has had a big share in the splendid development of her city and its surrounding community — Mrs. Kenneth Berrie. We're delighted to have you as our guest, Mrs. Berrie. Won't you take this big chair and make yourself right at home?

GUEST: And I feel very much at home in Atlanta, Enid. You see, I was born here.

BROADCASTER: Really?

GUEST: Yes, I spent my first eight years in Atlanta, and I've lived in Brunswick ever since.

BROADCASTER: Then suppose you tell us something of your home town, Mrs. Berrie. We touched on only

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a few of the interesting highlights a moment ago, to give you time to catch your breath.

GUEST: I'm always glad to talk of my home town. I've been particularly interested in watching its growth for the past thirty years. One thing you mentioned about the tourists gives me a fine start, because Brunswick is ideally located — almost in the center of the coastline. Everyone knows that a few years ago tourists coming south from above the Mason and Dixon line were in the habit of going *through* Georgia — a habit that was doubtless acquired during the War between the States. Now those tourists are getting the habit of coming *to* Georgia and her Golden Isles have become one of the finest resort sections of America. All of which has been due to the untiring efforts of many people. Among them, of course, was Mr. Howard Coffin, whom everyone knew and loved.

BROADCASTER: And, of course, women have been almost as prominently associated in the development of Brunswick as men have been.

GUEST: Indeed they have, and are. One thing that gardeners will take delight in, is the work that Mrs. Edwin Fendig is advocating as President of Glynn County Federation of Garden Clubs. Quite an extensive program for beautification is now under way.

BROADCASTER: Oh, by the way, Mrs. Berrie: wasn't it your city that was responsible for that famous remark about Atlanta's tendency to boast about Atlanta?

GUEST: You mean that old saw, "If Atlanta could suck as hard as she can blow, she'd be a seaport town?"

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BROADCASTER: Right!

GUEST: Well, I am not sure about the authenticity of that.

BROADCASTER: Anyway, our hats are off to the city that made that quip. Brunswick seems to have done a bit of "blowing" on her own account through her splendid publicity facilities, and with fine results, if we're to judge by the growth and progress it's made.

GUEST: It's Georgia's second largest shipping port and has one of the finest natural harbors of Hampton Roads. The city itself covers an area of five square miles.

BROADCASTER: How did it get the name Brunswick?

GUEST: Oh, it was called that in honor of the king of England, George the Third. You see, he was of the House of Hanover, or Brunswick. The old English names given to the streets and parks have remained the same since 1771, when the Council of the Royal Province of Georgia laid out the city.

You mentioned a moment ago that the timber for "Old Ironsides" came from St. Simons Island. There's an interesting fact that perhaps many people have not been familiar with: a hundred years later, the timbers of the Brooklyn Bridge were cut at a mill located on the site of the present Sea Island Yacht Club.

BROADCASTER: Well, I for one didn't know that. The next time a Georgian crosses the Brooklyn Bridge he ought to feel a surge of pride.

GUEST: Oh yes, indeed, but that's not the only timber that is famous around Brunswick. The woods are

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full of historic interest, for the famous Lanier's Oak is there.

BROADCASTER: Of course! That's where Sidney Lanier wrote the *Marshes of Glynn*.

GUEST: And practically every man and woman who ever swung a golf club knows of the Sea Island golf course. The site of that golf course was formerly one of the most famous plantations in the south, known for the superior quality of its Sea Island cotton.

BROADCASTER: Oh don't stop there — tell us some more.

GUEST: Oh, I had no intention of stopping. We haven't even mentioned Bloody Marsh, which is one of the most interesting historic points. No citizen of Brunswick could ever resist the invitation to tell of that Battle. You know, it is considered one of the decisive battles of the world. Picture Oglethorpe entrenched on St. Simons with only 800 men, and being attacked by a great Spanish armada with 5,000 troops.

It is said that the English are good at getting out of tight spots. This certainly proved true in Oglethorpe's case, for his troops on that July day in 1742 spilled some of the best blood of Spain. His military strategy caused Monteano, the Spanish commander, to abandon the invasion of Georgia, thereby making this continent safe for English-speaking people.

BROADCASTER: As someone remarked — "and a good thing it was". Not many of us can understand Spanish, much less speak it. Seriously, all the interesting highlights of Brunswick are not a matter of past history.

## INTERVIEW ON KNOW-YOUR-STATE THEME

Coming right up to date, Mrs. Berrie: what about the industries of Brunswick?

GUEST: There are nineteen manufacturing plants located in the city, and the principal products of these concerns cover a wide variety of things — naval stores, building supplies, wood pulp, creosoted timbers, packing crates, mill supplies, canned and fresh shrimp, fresh crab meat, and other sea foods.

BROADCASTER: Stop, you're making me hungry!

GUEST: That's the whole idea, Enid. But going back to the naval stores; the Hercules Powder Company owns and operates at Brunswick the largest resin and turpentine plant of its kind in the world, and the Downing Company is one of the largest naval stores factories in the world.

Another place of great interest in Brunswick — or rather thirteen miles north of Brunswick, in Glynn County — is Santo Domingo State Park, which was given to Georgia by Mr. Cator Woolford. Atlanta people should be particularly interested in that, of course, because Mr. Woolford was so highly esteemed here. A very fascinating story is told about Santo Domingo Park. You see, it was once the site of the Indian Village of Talaxe, and, in 1606 the Chief of Talaxe was head Mico of Guale. So many fine Indian relics have been found in this park that it has become a place of nationwide interest.

BROADCASTER: What's being done about Fort Frederica, Mrs. Berrie?

GUEST: Fort Frederica, we hope, will one day be a

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national monument. It was the most expensive fortification built in America by the British, you know — that was in 1736. But we're dealing in past history again, and before our time's up, there's one thing I'd like to tell Georgia and the rest of the country and that's something of our climate in Brunswick. We have a mild year-round climate, with a mean annual temperature of 68.4.

BROADCASTER: I don't think there's anything "mean" about that, but, of course, we understand that "mean" is a technical term; with a mean temperature of 68.4, no wonder five nations were so anxious to have their flag fly over our coastline of Georgia.

It's been so fine, Mrs. Berrie, having you tell us these things about our neighboring city, and its surrounding community, the Golden Isles of Guale, and all the historical facts so closely interwoven with our coastline. We pay tribute this morning not only to your city, but also to the people of Brunswick. We know they are doing what every patriotic citizen should do — and that is to patronize his own industries and stores whenever he can. But ever so often even people who live in such a bit of Eden as Brunswick and the Golden Isles like to have a holiday and visit in some other part of the state. Chances are you come to Atlanta quite often. When you do, Davison's extends a cordial invitation to you to come in and see us. We'll do our best to make your visit a memorable one.

Now our time is up, and we'll have to skip along. Before we go, we want to doff our hats to Brunswick, gateway to the Golden Isles of Guale!

**V. Interview with a National Personage:  
An Ambassador\***

**BROADCASTER:** Good evening!

Whenever one reads of the doings of the Ambassador to this country or that, it sets thoughts roamin'. I suppose there are a few people who care nothing about what the other half of the world does, but they're far between.

Not often do we have the opportunity to sit and chat informally with an American Ambassador, and I know your door will swing especially wide open tonight for His Excellency Alexander W. Weddell, recently appointed American Ambassador to Argentina.

Many of us may have formed opinions of ambassadors from what we read, newspapers, or magazines, but I'll admit that my mental picture of ambassadors has been gleaned from Oppenheim mystery stories. I've always liked to think of the representatives of our government as being tall and handsome, and I wasn't a bit disappointed when I met the Ambassador to Argentina.

We're mighty glad to have you drop in for a chat, Mr. Weddell. Since you're a native of Richmond, and know most of us personally well enough to call us by our first names, we'll drop the "Mr. Ambassador" for we know you'd rather be just "Mr. Weddell" here at home.

**AMBASSADOR:** You're quite right, Enid, and since you've asked me to drop in and chat with "old friends"

\* Interviews with important personages should be dignified but not "cut and dried." This interview with former Ambassador Alexander W. Weddell, taken from the author's file, is indicative of the tact required in drawing out human interest in a notable's career.

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before Mrs. Weddell and I set sail for the Argentine, I wonder if I may smoke one of my favorite brand of cigarettes?

BROADCASTER: By all means, we're quite informal, you know. If they'd only rushed that light wine business, we'd drink a toast to you and Mrs. Weddell as you go to your new home, by clinking glasses in old Virginia style. We'll do it in our imagination anyway. Would you tell us though, Mr. Weddell, how many countries have you been sent to as a representative of our government?

AMBASSADOR: Eight. The Argentine will be my ninth post.

BROADCASTER: Eight? Good gracious — that covers a lot of territory. Could you tell us what they are?

AMBASSADOR: I first entered our Foreign Service as private secretary to our Minister to Denmark, Maurice Francis Egan — a man whom I loved and whose memory I honor. From Denmark I went successively to Zanzibar, Greece, Syria, Egypt, Greece again, India and Mexico.

BROADCASTER: Which did you find the most interesting, Mr. Weddell — I mean outside of India, where you met Mrs. Weddell?

AMBASSADOR: I should say the most interesting was Zanzibar — that is, from a romantic standpoint. There American and European merchants trade Peacock feathers and spices, gold dust and ivory, in exchange for bright beads and mirrors and cottons, and what used to be called "Yankee Notions."

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**BROADCASTER:** Trading in Peacock feathers would be fascinating from a woman's point of view, but it would be mighty hard to part with them — much harder than with money. My, what a lot of pleasure you must have, thinking back over these years in other countries! So few of us have the opportunity to see the actual life of the people in other places, because most of us who have been abroad have gone on tours, spending only short periods in each country. But what about the people of Zanzibar — were they as attractive as their customs?

**AMBASSADOR:** The Zanzibari of today is a mixture of Arab and coastal tribes. The Zanzibari porters were famous for their stamina and unusual physique. Furthermore, the language of Zanzibar — Ki-Swahili — is one of the great spoken languages of the world. Again it should be recalled that the influence or actual power of the Sultans of Zanzibar extended half way across Africa. So, with this combination of temporal power in the rulers, the physical gifts of the porters necessary to every expedition, and a widespread and easily acquired language, it was but natural that many explorers of the past hundred years — Speke and Stanley and Livingston and Burton, Emil Pasha and Chandler — should come to Zanzibar and base their explorations in this African metropolis.

**BROADCASTER:** Now that we know what you consider the most romantic country, Mr. Weddell, which one did you really enjoy the most?

**AMBASSADOR:** Of course, I adored and adore Greece,

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but my heart turns often to Denmark, because of the simplicity, the frankness, the honesty of that people, and because of their education and culture; you see, illiteracy is unknown in Denmark.

BROADCASTER: That's remarkable, Mr. Weddell, I don't believe many of us realized that. By the way, I know Ruth Bryan Owen very well. What do you think about women invading your field?

AMBASSADOR: Well, anyone who knows Mrs. Owen — and I am one who has that honor — realizes that she is a gentlewoman of broad culture, of deep human sympathies, of wide knowledge and compelling charm, with unusual qualifications for a diplomatic post, in which she will doubtless win high laurels. But women are not new to diplomacy. Some of the best work they have done has been as wives of diplomatists. Of course, the Queen of Sheba's visit to Solomon was a high and successful diplomatic mission. Madame DeLieven is a modern example of a successful woman ambassadress; her husband was for twenty-two years Russian Ambassador at London, but she really ran the show.

BROADCASTER: What's the longest time you've ever been away, Mr. Weddell?

AMBASSADOR: During the period of World War I. I was in Greece and Egypt from 1913 to 1920, except for about ten days at home.

BROADCASTER: Do you ever get homesick?

AMBASSADOR: Terribly so, and what always amazes me is the number of Americans residing abroad who have lost all touch with their own country. In fact,

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are completely expatriated. I say this surprises me, for the longer I stayed away the more homesick I grew, until in 1933 I could stand it no longer and came home.

BROADCASTER: Maybe other people don't have quite so much to remember, Mr. Weddell, as Virginians do. By the way, what will be the things you'll miss most when you've settled down in the embassy at Buenos Aires?

AMBASSADOR: I shall miss Virginia cooking, and familiar sights and sounds such as the dull roar of the falls of the James below my house and the sun setting out beyond Westhampton. But more than all these I shall miss — cruelly miss — the Richmond Community Fund and the Richmond Academy of Arts. I mean my work and my contacts in these organizations.

BROADCASTER: And I'm sure they'll miss the active interest you've taken in them too, but of course, you're not giving up such interests here.

AMBASSADOR: Of course not — for to me they represent two vital sides of the life of Richmond — the Academy of Arts, which is the artistic side, stimulating our love for beauty; and the Community Fund, which is the very heart of Richmond. I shall always value the share I have had in building both, and no matter where I may be sent by our President, part of me will always remain here in Richmond. I'm tempted to quote Browning here — it seems applicable — substituting "Richmond" for "Italy", you remember:

"Queen Mary's saying serves for me —  
(When Fortune's malice  
Lost her, Calais)

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Open my heart and you will see,  
Graved inside of it, "Italy".

BROADCASTER: You must have met some very interesting people during your many years in the consular service, Mr. Weddell. Won't you tell us something about them?

AMBASSADOR: Of the foreigners I have met, I think the men who most deeply impressed me were Venizelos, the Grecian; Tagore, the Hindu poet; Rufus Isaacs, Lord Reading, Viceroy of India. Venizelos, with his great dream of a greater Greece almost realized; Tagore, representing the lore of the East, and veiled in the mystery of the Orient; Reading, ruling 350 million people at a most critical time in their history!

BROADCASTER: Of course, you're going to a country where culture ranks among the highest in the world. Oh, by the way, Buenos Aires is just a step from my winter home, you know. Are you flying down?

AMBASSADOR: No, I decided to go by steamer when I learned that the air transport companies charged for freight by the carat instead of by the ton, and as an old campaigner, I am never separated from my luggage. However, I plan to fly up on my first vacation. Anything slower than a plane will then be intolerable.

BROADCASTER: That will bring you into Miami in one of those big flying ships of the Pan-American Airways, and I'm sure Florida will give you a warm welcome home. It's a wonderful sight as those big ships of the air come sailing over the Biscayne Bay and taxi gracefully up to the landing stage.

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AMBASSADOR: You tempt me further. . . . I've heard about these craft and as I said before, I shall certainly fly home at my first opportunity.

BROADCASTER: Of course, you've had some very amusing experiences during your long career, Mr. Weddell. Won't you tell us what you remember as the most amusing — all except that one where you served as proxy for a bridegroom in India. I'm not going to let you tell that.

AMBASSADOR: Well, that shuts me off from a really good one. Of course, every one in a life abroad accumulates a stock of stories, good and bad (mostly bad), tellable and untellable — mostly untellable.

I can recall no especially good story at the moment, but there does come to mind Tagore's grunted remark when I quoted to him that "Poets are the only truth tellers left to God." "I'm afraid," he said, "most of them are great liars."

And the Dutch firm in Java which ended its letter like this: "The market for sugar continues to decline; not so the respect and esteem with which we subscribe ourselves — Your most obedient servants."

And the naturalized American, who filled out an official form, reporting the death of his wife, and under the caption "Disposition of Remains" wrote the tribute, "Disposition of Remains: Beautiful disposition, rarely quarreled."

BROADCASTER: Mr. Weddell, I'm glad you told that one. It might be held up as a motto for some real Americans. You told me the other day that you and Mrs.

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Weddell expected to take some of your personal effects with you and that aroused my curiosity. That means that a bit of Virginia will travel to the Argentine. Do tell us what you will take.

AMBASSADOR: I believe that my wife is seeing to it that essential pots and pans from the kitchen go along with us, and this fills my masculine heart with pleasant anticipations; and, of course, she is including certain hangings and embroideries together with a number of objects picked up in various parts of the world, which, skillfully placed, make even a temporary abode seem like home.

For myself, my principal task was to choose the books I am likely to need; this proved difficult; and I ended by selecting a pretty large traveling library. And in the last box, I slipped in a Confederate flag — symbol of a dream I love and reverence with no disloyalty to another flag which I shall also carry, the flag under which you and I live and are protected. This latter flag, by the way, once flew over Mount Vernon and was given me by a Vice-Regent.

BROADCASTER: If all the ambitious women of America were asked the question "what would you like most to be" there would of course be a great variety of answers, but there's no doubt in my mind that the list of those who would choose to be the wife of an Ambassador to a foreign country would be one of the longest, and quite naturally so. I can think of no place where a woman's charm may be exerted to greater advantage for the good of her country. Many humorous

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stories are told of social blunders of some of our ablest ambassadors, but the world will never know of the countless mistakes that all of them might have made but for the intuition, charm, and tact of a lovely wife. We wondered just how Mrs. Weddell feels about her appointment to the Argentine.

AMBASSADOR: That sounds, Enid, as though you expect me to make a lot of blunders, and I'm sure I shall. I'm equally sure that my wife will help me avoid many pitfalls.

This matter of being saved from one's self calls to mind the story of the newly-appointed diplomatist (he was not an American), who, soon after arriving at his post, told his wife that he proposed sending a case of champagne to the Minister for Foreign Affairs. Now the wife, who was wise even above her kind, had been doing a little inquiring, and had learned that this particular Foreign Minister was a most austere person, a modern Cato, and that even the suggestion of a gift from a foreign representative would deeply offend him. The wise wife pointed this out to her husband, who scouted the idea and insisted that the champagne be sent, leaving it to his wife to do this. A few days later it became known that the representative of a rival power to that of our diplomatist had been almost publicly affronted by the Minister for Foreign Affairs, and that a proposed treaty that he was pushing had fallen through. Our newly-fledged diplomatist spoke to his wife of the incident and learned for the first time that while as a dutiful spouse, she had sent the champagne as ordered,

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she had placed inside the card of the diplomatist of the rival power.

Of course, such things never happen nowadays!

BROADCASTER: Mr. Weddell, I've interviewed many prominent men and women in this informal way, and this interview has been one of the most interesting. I wish we could go on for a whole evening, but we've just time to bid you Godspeed. We know that as you and Mrs. Weddell take up your residence way down there under the Southern Cross, every one of your friends here and everywhere, will feel a thrill of pride that our great country will be so ably represented, both politically and socially.

AMBASSADOR: Thank you. It only remains for me to tell you of my pleasure in being here tonight, and of my hope and desire to merit all that you say so kindly and so graciously concerning my new life.

BROADCASTER: Bon voyage, Mr. Ambassador, and Good Luck!

## VI. Customer Education Program: With a Manufacturer

BROADCASTER: Good morning!

Does the name Doctor Camille Dreyfus mean anything to you? This morning, instead of talking about the doings of the day at Davison's, let's talk about something every woman ought to know.

We've often referred to that fine old maxim, "A successful business is the lengthened shadow of one man" — and it's quite true that the personality of some individual invariably stands behind every great advance in science and industry.

You may not immediately associate the names of Doctor Camille Dreyfus and his late brother Doctor Henry Dreyfus with your own day-to-day life — but they have had their influence just the same, because they are the world recognized chemists and industrialists responsible for the manufacture of Celanese textile fiber.

Certainly, you're familiar with Celanese fabrics in ready-to-wear and piece goods and the word "plastic" has become as familiar to our language as bread-and-butter, cotton-and-wool. Perhaps you didn't know that a myriad things you own and use day by day are also a product of the Celanese Corporation and their subsidiary corporations. These companies make articles of plastic varying from steering wheels on automobiles, to sugar scoops — from telephones to tool handles, from lamp shades to hat boxes, sun glass frames to jewelry.

Today we are familiar with synthetic yarns — rayon and nylon and aralac and others; but Celanese was the

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first truly *synthetic* yarn. Celanese is a chemical compound, differing chemically from any vegetable or animal fibers.

It was just twenty years ago that Celanese was born. Maybe twenty years back is too many years for you to remember. Then again, maybe it's not — at any rate in the history of manufacturing progress, it's not very long. At that time, however, the textile industry was in the doldrums — the possibilities for new effects and improved qualities of animal and vegetable fibers, wool, silk, cotton, flax, had long been exhausted — and the introduction of Celanese yarn fired the imagination of the textile industry. Here was something new (and the world is constantly searching for something new) with new qualities!

Celanese didn't shrink when wet, nor did it stretch when it was washed; it absorbed less moisture too. But when it came to dyeing this new child of the fabric world, it was found that the same dyes used in other fabrics were not usable on Celanese. So another new spark was added to industry — new dyes were invented and perfected. Do you remember how everyone talked about the glorious colors to be found in the new Celanese materials?

The first of the all-Celanese fabrics to win universal approval was Celanese voile — nothing like it had ever appeared before. Then came Celanese chiffonese in the ninon family, a sister fabric to voile. You found it in beautiful window curtains too. And after that Celanese satin, and the colors were lush, rich and beautiful. Then

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came crepes and taffetas, with an unheard of quality for a taffeta because Celanese taffeta would not split or crack. Quickly on the heels of these fabrics came permanent moires and sharkskin — and jersey — *everything new*.

The textile industry was shaken out of its lethargy, and inspired by the fabrics born in a test tube! The textile revolution was on the march! Like so many new ideas that later prove to be a benefit to man, Celanese was looked upon at first with a skeptical eye — but for that matter, so was the umbrella. You remember the story of the first umbrella that was carried down the quaint old Philadelphia street? Horses ran away, women fainted, little boys threw stones — but the umbrella was here to stay!

You recall perhaps when the first radios were heard — the little crystal sets, built mostly by small boys in back yard woodsheds — and workshops — and the old earphones glued to the head — the big horn speaker appeared in living rooms — and there were sleepless nights when we'd sit at the dials and pick up a station in another state. What a thrill it was! But no one dreamed of what radio would do, nor of what it would become. That time too, was just about twenty years ago. The world was restless for something new — and it was getting something new in a number of different ways.

Celanese alone opened up more new fields than we could count on our two hands. It was through the experiments with dyeing this new fabric that cross-dyeing was discovered. Today fabrics with a mixture of fibers

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— part Celanese, part wool, or cotton — will take dyes in a different way, so that the Celanese threads will receive one color while the other fibers retain their own, and vice versa. Celanese will not accept a dye that other fibers will retain. That's how changeable taffetas are made in a single operation. Because Celanese fabrics could not be drycleaned with the same chemical agents used for other fibers, this new fabric brought about changes in the dry cleaning industry too. Today we send our Celanese garments to the cleaner with no fear of ability to take a good clean bath. In ten years — from 1930 to 1940 — increased consumption in the rayon filament yarn industry was 300 per cent.

And though it is just twenty years ago that Celanese was accepted and people agreed that it was here to stay as a contribution to our day to day living, it was back in the critical days of World War I that synthetics first had their being. The Allies needed a non-inflammable coating for the fabric wings of military airplanes and nature did not offer a finished product to fill the bill. But since time began, man's innate urge to extend his horizons has proven to be the urge to progress, and that urge has found limitless expression through the development of synthetics.

It was at that time (during World War I) that Doctors Camille and Henry Dreyfus developed a synthetic material that would do the job: the material was Celulose acetate. They had worked in their laboratory in their native Switzerland making thousands of experiments, none of which produced the wanted results.

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(Whenever we read of the patience and determination of a scientist working over a microscope and a test tube day after day, we wonder how they stand the disappointments of failure — how they can go on and on, believing that the next time will bring success. It reminds us of the story of Thomas Edison, when he was trying to find a filament that would stand the heat of electricity. You remember his first success was the hair from a woman's head. But time after time he tried first one thing and then another. After the 200th failure, with a smile on his face he remarked to his assistant, "Well, that makes 200 experiments it will not be necessary to make again." And immediately he started working on something else.)

And so, when these two brothers — Camille and Henry Dreyfus — realized that they could not depend on the length of hair on an animal's back or the habits of the silkworm, they knew that the revolution in materials for the textile industry was on. From it came not only fabrics for a thousand different things but plastics, for this same cellulose acetate base had toughness and it wouldn't burn; it could be dyed, and it could be made translucent or opaque. It's a long way from a fine synthetic fiber to the modern plastic luminaire (you're familiar with that name — in lamp shades for instance), but the Dreyfus brothers were not easily discouraged. Camille came to America and built a plant for the production of cellulose acetate during World War I.

It's been said, "everything from perfume to a star

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can be made from coal tar” and certainly it looks as though Celanese is running a close second. So many things today are made of the very same base product.

Research goes on — in fabrics, plastics. Celanese has encouraged not one industry, but many. Because of its insulating quality, comforter manufacturers use it, electrical manufacturers use it. It goes into hosiery. It's made into rugs. Celanese is one of the most versatile products in the world. Just recently, too, something new has been added, for in the Celanese laboratories the world's strongest yarn has been added. It's called “Fortisan”, and you and I will know little about it except its name until after the war. Today the entire production is confined to military use — chief among which are flare parachutes and the cords that support the flares.

Perhaps, like a few other people, you may be tired of hearing the phrase “post-war plans.” As a recent article expressed it: “Autos that will fly, planes that will land in your garage, garages made of plastic, houses made of cast mud and furniture molded of bonded sawdust, curtains of glass, and paint made of old cheese! Ain't it wonderful? Kinda dreamy though! But what's going to happen to autos that stay on the ground, and garages that will be made of wood, and shingles and houses nailed with nails of iron, and curtains made from good old cotton yarn?”

Well, there are, of course, two sides to the post-war question too — just as there are two sides to *every* question. Things may not change overnight — but they *will* change. The best of the old will be carried on, and

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mingled with the new. There won't be any sudden overnight change from one thing to another, but it *will* come — and when it does, so will better living.

The men and women of Celanese recognize that they are the custodians of a principle which, in man's hands, can alter the economic picture for the good of mankind. They know that nothing is closer to our daily lives than the great family of products known as synthetics. They know that the most important business in the world — the business of living — depends more and more on the textiles and the plastics which you and I know under the name of Celanese.

And here is something we'd like to point out, because it forecasts the great advances of the future: the ingredients and principles for all modern development were a part of Nature from the beginning of time, awaiting man's discovery. There is nothing *new* under the sun, but deep in the mysterious heart of the old there are new ideas, new uses, new blessings, new comforts and conveniences — new products that men never dreamed of. Through the centuries since the world was born, they've lain dormant — waiting only for the mind of the scientist to bring them to light, for your use and mine.

Such is "Celanese" — a word we use frequently today because we're familiar with it in many forms. From fashions to furnishings, from sugar scoops to steering wheels, there's hardly a department in our store where you will not find something made from a cellulose base.

Tomorrow, when the closely guarded discoveries of

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scientists are given to civilians, your horizon and mine will be brighter, because these things mean better living for us and the whole world!

## **VII. Customer Education Program: Merchandise Quiz, with Women Contestants\***

**BROADCASTER:** Good morning!

This is the day we have our first merchandise quiz. As we have said so often, the job of any good department store is to serve you first, last and all the time; to bring to you the merchandise you want and need, at the lowest possible prices consistent with good business.

But our job does not stop there. We want also to give you the information about that merchandise which will help you to buy more wisely. We want to answer any questions you might care to ask about the things for which you spend your money so that you will have the kind of knowledge that every woman should have about the things she puts her money into.

Women direct the spending of 85 per cent of the family funds, and our store feels that a part of the service we render should be centered on acquainting you with the important facts about merchandise.

And so we decided to have what might be termed a "Merchandise Quiz". This morning four contestants are ready for the starting gun. Each will be given three questions. These questions will deal directly with the things one buys at a department store. Other questions will be included just for fun and, of course, the contestants will not be graded on their answers to these. The score keeper will keep tabs on our contestants and the one scoring the highest number of points will receive a \$10 gift certificate, which may be used just as one would

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\* The second paragraph explains the object of a merchandise quiz series.

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use \$10 cash — to buy anything she wants in our store up to the amount of the cash valuation. The second best score will receive a \$5 certificate, and the third a \$2 certificate. The fourth contestant will receive a “booby prize”, and we’ll ask her to tell you what it is at the close of the program. All right, get set and get ready to go, for here’s the firing gun as it were, and the first question goes to Mrs. John Jones, 444 Main Street: What is the difference between lastex and old fashioned elastic such as we once wore in garters?

GUEST: I’m not sure what the difference is. Don’t they both come from a rubber tree?

BROADCASTER: You are right as far as you go, but you may be interested in knowing that elastic such as is used in garters or elastic bands is made of fine strips of rubber used in a straight weave of the fabric. Rubber is made from free moving globules found in latex, the milk of the rubber tree. These globules have a name rather like a sneeze, “caoutchouc”. Treated with certain chemicals, the rubber rises, like cream, to the top of the latex. It is scooped off, vulcanized and becomes your next spare tire. Lastex on the other hand is not rubber; it is spun elastic yarn, called the miracle yarn. It is often as fine as one strand of a cobweb and it can be knitted or woven into any type fabric, endowing that fabric with its own qualities. Summing it up: elastic is rubber; lastex is spun elastic yarn.

Now for our next question, which goes to Mrs. Sam Smith of 555 Main Street. Why is marriage said to be like a revolving door?

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**GUEST:** Because it makes you dizzy whether you realize it or not?

**BROADCASTER:** That answer is perhaps just as good as this one — but marriage is said to be like a revolving door because you come out where you went in, and when you adjust your hat you haven't been any place! You will not be graded on that question, however. Here is your real one. What is meant by the term, "pure dye silk"?

**GUEST:** Pure dye silk is silk which conforms to the standards set by the Federal Trade Commission. It contains no unnecessary weighting or substance other than silk.

**BROADCASTER:** Bully for you! That's absolutely right. Ten percent dye is allowed for pure dye silk, and black silk may contain fifteen percent. Pure dye silk is of course synonymous with pure silk.

Mrs. Harriet Holmes of 666 Houston Street is our next contestant. Mrs. Holmes, if you had a small room and you wanted to make it appear larger, what colors would you use in decorating it, soft colors or bright ones?

**GUEST:** I guess I would use very bright ones.

**BROADCASTER:** In that case you would shrink the appearance of your room instead of making it appear larger, for bright colors make a room seem smaller, while softer hues, such as pastels, tend to increase the apparent size of a room.

Next question is for Mrs. Ben Brown of 777 Boulevard Street. Mrs. Brown, if you were given a gherkin

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would you eat it, wear it, or hang it on the wall?

GUEST: I'd wear it.

BROADCASTER: Oh, oh! You'd look rather peculiar wearing a pickle, Mrs. Brown. We know you were just a bit excited — for we're sure you have served gherkins on your table many times. Your real question is this: what is suede?

GUEST: It is either leather or kid — but I don't know which.

BROADCASTER: Few people do, because it may be either leather or kid. It is used inside out, brushed up to a soft velvety finish.

And that is the end of the first round. Let's take a breather and have a nice cool drink while the score keeper tells us the results so far. (Score may be given at this point.) And now we're off for the second round. Here is your question, Mrs. Jones. What does the phrase "servicing a refrigerator for a year" mean to you?

GUEST: Who ever I bought it from will take care of it for a year.

BROADCASTER: Not exactly. If any part should be faulty, or anything should go wrong with any part of the mechanism, it will always be replaced or repaired, as the case demands. Servicing a refrigerator does not mean keeping the refrigerator clean or replacing it if you just "toss it around". Mrs. Smith, let's have a question on etiquette for a change. Do you know what should be done when a marriage engagement is broken, after the presents have already been received?

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GUEST: They should be returned to the senders, shouldn't they?

BROADCASTER: You must have read Emily Post. We doubt if she would agree with this, but it has been suggested that if you are sure they are all in, keep as quiet about the broken engagement as you can. That question does not count, however. Your real one is this: what is meant by the expression "custom made" in reference to slip covers for chairs and sofas?

GUEST: Custom made slip covers are those made to fit your own furniture.

BROADCASTER: Correct! The next question is this: Silk fiber is apparently one of the most fragile of all textile fibers, yet in reality it is one of the strongest. Can you tell us what gives it strength?

GUEST: I haven't the remotest idea!

BROADCASTER: Silk fiber has more elasticity and stretches under ordinary strain without breaking. That is why silk is used to stitch everything from a baseball made of horsehide to the finest, most delicate of fabrics. Another question now, for the next guest. If you were going to have a Digby chicken for dinner tonight, would you pluck its feathers before cooking it.

GUEST: I certainly wouldn't serve it with feathers on.

BROADCASTER: You may be right at that, because a Digby chicken is a herring caught, smoked and cured at Digby, Nova Scotia. It has no feathers. Your real question is this: which is the finer of the two — earthenware or china?

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GUEST: I would guess that china is finer.

BROADCASTER: Your guess is right. China is made of finer clay, requires more care in making; it is more delicate as to appearance and appeal. And now once again we begin another round of questions. In the past few years America has found a delightful way to improve salt. Can you tell what it is?

GUEST: Drop a little in a glass of beer?

BROADCASTER: That's as good an answer as any. But can you tell us, seriously: what is chintz?

GUEST: It is a material used for draperies and bedspreads.

BROADCASTER: That's right, but your answer does not really cover the subject. Chintz is a fine fabric with a certain amount of glaze. It's interesting to know that the name comes from the Hindu name "Chint", meaning painted cloth. When the Portuguese traders brought the first chintz from India, it was called "Pintados". When the English unloaded chintz on the wharves of East India Company, they called it "Calicuts" and when Samuel Pepys bought a piece of it to line his wife's study he called it "chintz". Today, with modern devices on every hand, it is interesting to know that chintz is made in almost the same way it was made centuries ago. And here is a question for the next guest. When you buy blankets, do you know what is meant by the name "Virgin Wool" printed on the manufacturer's tag?

GUEST: Heavens, no! I never gave it a thought. Isn't it just pure wool from a pure sheep?

BROADCASTER: We don't know what the scorekeeper

## CUSTOMER EDUCATION PROGRAM: MERCHANDISE QUIZ

will give you for that answer, but the term "Virgin Wool" means that the wool is fresh from the fleece; it is new wool fiber which has never before been spun or worked. Virgin Wool has a natural springiness, and is, of course, preferable. To the next guest goes this question: What really determines the warmth of a wool blanket?

GUEST: The amount of wool in it?

BROADCASTER: No, it's the length of the nap and the quality of the wool. A light blanket of good quality is far warmer than a heavy blanket of inferior quality. Now let's see how good our next guest is at baseball. What is meant by "warming up a pitcher?" (Don't all you women answer at once!)

GUEST: That depends on whether you're on the diamond or in the park. On the baseball diamond, it's exercising his arm before he goes to the pitcher's box.

BROADCASTER: You really put one over the plate that time! See what you can do with this one: Does the fact that a blanket is all-wool mean that it is a good blanket?

GUEST: From what you said a little while ago, an all wool blanket is not necessarily a good blanket. It's goodness would depend on quality of the wool.

BROADCASTER: Good! And remember that when you buy blankets. If the wool is of a poor quality, the blanket may be almost worthless as a protection. And there are many different qualities of wool. That is our last question — now we're ready for the score.

(Score is given by the scorekeeper and the prizes are given out.)

**VIII. Customer Education Program:  
Merchandise Quiz, with Men Contestants\***

**BROADCASTER:** Good morning!

Well, this is a most unusual affair. Quite often we have the pleasure of having one man as our guest on the radio, but rarely have we been so honored as to have four at one time. This should be a rare treat for wives, and particularly for wives whose husbands sometimes intimate that they could buy to better advantage than the feminine contingent, if only they had the time.

These men look very confident right now, as though they already know the answers. So to take the wind out of their sails a bit, and get them down to earth, perhaps it would be a good thing to give them a definition of themselves. Someone once upon a time remarked that "a man is but a worm of the dust; he comes along, wiggles about a while, and finally some chicken gets him!" But time's a wastin', as Snuffy Smith says, and off we go into our merchandise quiz. Places have been drawn and the first question goes to Mr. John Jones of 111 Jones Street. What Sunday in June is celebrated as Father's Day?

**GUEST:** That's the day I get all the presents. But I don't know what Sunday.

**BROADCASTER:** We certainly hope your family remembers. It's the third Sunday in June. Mrs. Bruce Dodd was the founder of Father's Day and it was first

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\* Since quiz programs are also of interest to men, this program is given as an example of a quiz type program suitable for men contestants. This was used with tremendous success, with four prominent citizens as the contestants. The time was just before Father's Day.

CUSTOMER EDUCATION PROGRAM: MERCHANDISE QUIZ

celebrated in 1910. The second question goes to Mr. Sam Smith, of 222 Smith Street. Mr. Smith, why does it always make a wife mad when her husband says, "Darling, your slip is showing?"

GUEST: (Guest shakes his head and throws up his hands.)

BROADCASTER: You don't know? Well, neither does any other husband. Your real question will put you on more familiar subjects. How many pairs of underwear should an active man have in summer?

GUEST: I don't know how many he ought to have, but I never have enough.

BROADCASTER: That's because you don't have at least fourteen. Active men should really have eighteen. Our next guest is Mr. Brown and I believe you should be able to answer this: Why do husbands snitch their wives' cosmetics, lotions, powders, deodorants, and the like?

GUEST: I do it because my wife uses mine.

BROADCASTER: Well, turn about's fair play, of course. But most husbands are forced to use their wives' toiletries because the wives have not learned the knack of buying an extra set for their husbands. That is a trick question. Your real question is this: Where do the finest Panama hats come from?

GUEST: From Ecuador.

BROADCASTER: That's quite true. They are called "panamas" however because a bunch of sailors on shore-leave discovered them in Panama, brought some home, and dubbed them "panama-hats". Our next guest is Mr. Bob Black, and here is a question every young

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father should know the answer to; since you have two children this should be easy for you. Baby garments have unusual names. See if you can identify these: Gertrude . . . Sacque . . . Creeper . . . Eternal Triangle.

GUEST: A gertrude is a little baby garment to go under a dress. And I know what the eternal triangle is, but I don't know the others.

BROADCASTER: Yes, a gertrude is a baby's pettycoat, or slip. It is not necessarily a girl's name. A sacque is not something in which to carry home the groceries; it is a knitted baby wrap or jacket. A creeper is not something that twines around the cottage door, but something for teaching a baby to walk. The eternal triangle has nothing to do with "the other woman"; it is the first garment a baby wears. Now for the second round of questions. Mr. Jones, on which side should you argue when you argue with a woman?

GUEST: Heaven only knows! Whichever side you choose you'd be wrong.

BROADCASTER: Then perhaps you agree with the man who said you should argue on her side. Your real question is this: How often should a growing child be measured for shoes?

GUEST: As fast as they wear out the last pair.

BROADCASTER: That's not a bad answer. According to most fathers, a child goes through a pair of shoes every six weeks anyway. Six weeks is the right answer, so it's easy to remember. But here's another question. Will our next guest tell us why a woman is said to be like a cantaloupe?

CUSTOMER EDUCATION PROGRAM: MERCHANDISE QUIZ

GUEST: Because they're sweet.

BROADCASTER: Thank you — for all women. That was a trick question which deserves a trick answer. A woman is like a cantaloupe because you can lift her and squeeze her, but you can't tell a thing about her until it's too late. Suppose you try this question: Is the fact that a shirt is made from pre-shrunk material an indication that it is a good shirt?

GUEST: I shouldn't think so. Wouldn't the quality of material have more to do with it?

BROADCASTER: Go right to the head of the class! But the quality of the shirt also depends on the fit, the tailoring, the buttons, as well as the quality of the shirt material, and a few other things tossed in for good measure. Our next guest will take this question: Suppose you and your wife traded places — you stayed at home and took care of the baby, and she went to the office and took care of the business. Do you know how much of a woman's time is taken up in caring for a baby?

GUEST: My guess would be about half.

BROADCASTER: If we were a baby we wouldn't want you for a nurse. The children's bureau says the care of a baby is a full-time job, requiring five hours and 45 minutes of constant care daily, and is a part-time job the rest of the day. Your next question is this: Suppose two suits are cut from the same material at \$7 a yard. It takes only three yards to make the average suit, so the material for each suit will cost \$21. One suit will sell

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for \$27.50, the other will sell for \$35 or \$40. What makes the difference in price?

GUEST: I'd like to know where you can buy a good suit for \$27.50. As to the difference in price, that would be governed by tailoring.

BROADCASTER: Tailoring, workmanship, lining and other detail work. Here's one for our next guest: A A buffalo nickel has a buffalo on one side. What's on the other side?

GUEST: I couldn't tell you to save my life right at this moment.

BROADCASTER: No fair reaching in your pocket for a nickel. It's an Indian head. Your wife is not one who gives you a nickel for carfare every day, we feel sure of that. Try this question: Which of these toys is most appropriate for a future quarterback of one to six years of age: a football, a baseball, a pair of skates, a pounding board, or a set of carpenters' tools?

GUEST: A pounding board. I know that because my young son has one.

BROADCASTER: Yes. a pounding board. It is a Holgate toy consisting of a board into which small colored pegs are driven by means of a mallet. It teaches a child coordination and develops its strength and its ability to distinguish color, as well as developing the use of a child's hands and arms. Incidentally, it also saves wear and tear on the furniture, and grandfather's bald head and slippered toes. And that is the end of the quiz; now, let's have the score.

## INTERVIEW WITH EMPLOYEES

### IX. Interview with Employees\*

BROADCASTER: Good morning!

We were talking about success stories the other day, you remember, and how many kinds there are — from the big tycoon in the business office who can write a check for thousands of dollars without batting an eye, to the mothers and dads who are always counting their pennies.

Just as Davison's is interested in the success stories of the people in our community, we believe the people of our community are interested in the success of Davison's. There's a whale of a difference between bragging and having a just pride in the progress we make. If you have something worth being proud of, if you've accomplished some worthy undertaking, it's all right to blow your horn a bit every now and then — provided you're not too loud about it. As someone has said, "If you blow your own horn when you have something worth blowing about, pretty soon other people will come along and blow it for you." In our store we've always been rather modest — we've found it a pleasing trait to explode the torpedo quietly and let others do the shouting, and that's exactly what they're doing.

Wherever you go throughout Atlanta, Georgia, and the Southeast, people are telling other people that

\* This interview with two members of "the store family" is given to show how a customer may be aroused to feel a greater interest in the store, and in the customer's ability to help improve services rendered. By shouldering the responsibility and asking for friendly aid, the story of the Service Departments is gotten over to the customer in an amusing and pleasant way.

This interview would not be applicable to any other city, but the *idea* would be. It is included as an example of institutional interviewing to show what can be done in localizing a sponsoring store.

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Davison's is the store in which to do your shopping if you want the best values for the money you spend. It's never a question of how much one spends anyway, but of what one gets for what he spends — that's what counts.

A community grows only as its business institutions continue to grow, and while Atlanta and Davison's have been advancing by seven league strides, surrounding towns and communities in the state have also grown. In the past few years Atlanta has grown so rapidly that today, instead of having only one "Peachtree" we now have some twelve varieties, to say nothing of all the Pinetrees and the Boulevards, and the tremendous number of new apartment buildings that often have several entrances and front on two or three streets. That's particularly true when those apartments are located on corner lots, or cover a complete city block.

While this growth has been going on, our store has grown not only in sales and departments, but in the number of services we render to our customers. Many of our departments have grown so rapidly they've outgrown their furnishings like a small boy outgrows a suit. So those departments have been refurnished and refurbished to make them more convenient for you.

Keeping pace with the departments with which a customer comes in contact are the departments behind the scenes: bookkeeping, delivery, charge accounts, advertising, service bureau, training, all of which have necessarily speeded up in order to keep pace and keep the store running smoothly.

## INTERVIEW WITH EMPLOYEES

The other day at lunchtime we were talking about these things and the manager of our Training Department and the manager of the Service Bureau had such interesting things to say regarding this job of rendering a better service to our customers, we asked them to come along with us this morning and tell you all about it, for there are a number of ways in which *you* can help. After all, Davison's is *your* store; it is your faith and confidence and patronage which have made our growth possible, and you should know of some of the things which go on behind the scenes. Why, we've grown so fast in the past few years we now have a store family that would astonish the old woman who lived in the shoe!

**SERVICE MANAGER:** Talking of how fast Atlanta has grown, I remember when I was a student at Emory — which hasn't been so many years ago at that — the old Governor's Mansion stood where the Henry Grady Hotel is now, and the shopping center at Peachtree and Ellis Streets was considered the edge of town, as far as business was concerned. Increased business has, of course, meant an increase in the number of accounts, so both sales and delivery departments have grown by leaps and bounds and now we're starting a drive to improve the services we render.

**TRAINING MANAGER:** We're asking all our customers to verify their addresses when they want packages delivered, and we believe it's going to help solve one of the banes of a delivery department's existence — packages returned because of wrong addresses. You see, a lot of people move around in this town, and they don't

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always remember to have the new address put on their charge account.

**BROADCASTER:** Does that mean a lot of so-called "red tape?"

**TRAINING MANAGER:** Mercy no! It always takes a little red tape to hold a big store together, naturally; but this is just a little piece, and when our customers realize that it means an even better service to them, they won't mind at all. As I said, sometimes they forget to tell us they've moved — especially the ones who've had charge accounts for a long time. For instance, they say to the salesgirl, "Send me out two of those, Miss Davison." Then they skip off to do shopping in other departments, and if we don't know they've moved, we send the parcel to the old address. That means the package is liable to be delayed while we trace the new address.

**BROADCASTER:** Customers are as anxious to get good service as we are to give it. Tell us some of the other things we're doing in this drive for better and quicker delivery of packages.

**TRAINING MANAGER:** Well, here's a good example. Suppose you live on a street some distance out, a street which has no numbers on it. There are lots of them around Atlanta. And suppose a friend said to you, "I've a package for you, tell me how to get to your house and I'll bring it out this afternoon." What would you say?

**BROADCASTER:** If someone had a package for me, I'd go get it! Or else I'd give them exact directions on how to get to my house.

**TRAINING MANAGER:** Of course you would. You'd

## INTERVIEW WITH EMPLOYEES

most likely say something like this: "I live on such and such a street, and my house is the second one from the corner, or the third one on the right after you pass the big brick schoolhouse, or the big colonial house with the white columns just around the second bend in the road." You'd give some detail which would identify your home. So if you live on a street that has no numbers, if you will give our salesgirl some detail to identify your house she'll write it on the salescheck, and our delivery boy will have no trouble finding the right place.

**BROADCASTER:** How about streets that sound alike?

**TRAINING MANAGER:** That's even more fun for the delivery man! One customer not long ago gave her address as "College Street". Did you know that there are three College Streets in Atlanta alone — to say nothing of suburbs? And the sad part of the story was this: the customer didn't even live in Atlanta at all, she lived on College Street, Macon, Georgia. Sometimes they even forget to give us the state name —like the customer who asked that a package be sent to Cleveland. The salesgirl was a Georgia cracker, so she sent it to Cleveland, Georgia, when it should have gone to Cleveland, Ohio. And that's a nice town, too.

**SERVICE MANAGER:** Speaking of sending packages out of town: here's an interesting thing which we have in our store, and few stores offer such a service to customers. We have an alphabetical arrangement of all the telephone directories in the principal cities in the United States, so if you're not sure of an address in some other city, there it is and it's kept right up to date. Covers all

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the big cities, from Niagara to the Gulf and from Maine to California.

**BROADCASTER:** Incidentally, names and numbers sound very much alike over the telephone too. Mrs. W. S. Collins might sound like Mr. W. F. Hollins, and 116 The Prado might easily be mistaken for 160 The Prado.

**TRAINING MANAGER:** Over the telephone fifteen sometimes sounds like fifty — and fourteen is often mistaken for forty-two. That's something we're trying to correct and we're training our salespeople to speak clearly and distinctly; so if one of them occasionally starts talking like a telephone operator, don't be alarmed. They won't say "Pllllluuessee", but on the other hand they won't give you the wrong number!

**BROADCASTER:** Speaking of telephones, we've all had the experience of forgetting our own telephone numbers — has anyone ever forgotten his home address number?

**TRAINING MANAGER:** Oh yes, many times. But more often when they're confused, they just give the wrong one — which is not a great help either. The other day one customer ordered six pairs of hose and asked the salesgirl at the counter just to send them out because she (the customer) was just too tired to carry another package. She gave her number 2-5-6-2 Such-and-such Road, when she should have said 2-6-5-2. Well — the salesgirl was a little tired too, so she just sent them to the wrong address, which, unfortunately, was the one the customer gave.

But the most amusing thing of all, and the one

## INTERVIEW WITH EMPLOYEES

which causes a lot of grief in the red tape departments is the maid question.

BROADCASTER: The "maid" question?

TRAINING MANAGER: Yes. One of our delivery boys stepped up to the door of a house in Atlanta and when the maid came to the door he said, "Package for Mrs. A. B. Brown."

The maid looked a bit blank, and the delivery boy asked:

"Isn't this where Mrs. A. B. Brown lives?"

To which the maid replied in a slow lazy drawl:

"I don' rightly know what Miss Lucy's name is. I ain't been here but a week."

SERVICE MANAGER: And there you have some of the trials and tribulations of the "behind the scenes" departments of a large store. And, as we men say, it's those things which often put our departments "behind the eight ball". That's why we've started this drive for better service. And as head of the Service Bureau, I'd like to say this: the Service Bureau is my "child", and I'm going to bring it up right. We're determined not only to keep pace with the growth of our city and our store, but we want to lead the procession. Use us whenever you like, that's what we're there for.

TRAINING MANAGER: Me too!

BROADCASTER: And "me too". Our whole store is a service department-planned, created and operated for *you*, and we're setting our cap for your favor. There goes the clock, telling us time is up, so put on your own fetching cap and dash down to Davison's!

## X. Historic Dates Program Washington's Birthday

BROADCASTER: Good morning!

The birds are giving us a real spring song this morning and if we could carry a tune in a wheelbarrow we'd join them! This is a day so lovely it brings a catch in the heart — so get ready and let's "get out and get going!" It's time to fix up your home for Spring. Edgar Guest's homespun philosophy is famous for familiar lines. Most quoted of all is this one, "It takes a heap of livin' to make a house a home." Mr. Guest probably wouldn't object if we changed that a bit to fit our mood of the moment and make it read, "It takes a heap of *fixing* in a house to make it home." And particularly in this month and during the early Spring when people everywhere are beautifying their surroundings indoors and outdoors for the new season.

It's true that a lot of people are looking for homes here in Atlanta and throughout the State and nation, and believe me, we don't want to "rub it in" by talking with you at length about homes when you may be one who is endeavoring right now to find a place to hang your hat. So let's assume that you've bagged it — as one editor expressed it — and that you are one of the thousands who do have a house or apartment, and who want it to be the most attractive home you can make it.

Here is something that will be of interest to you. Tomorrow is February 22nd — Washington's birthday — and you may or may not know that George Washing-

## HISTORIC DATES PROGRAM: WASHINGTON'S BIRTHDAY

ton's wedding gift to his bride, Martha Custis, was a complete redecoration of Mt. Vernon. Historical records tell us that in his name were ordered the rarest, most beautiful household goods obtainable from London, just at a time when a unique type of woven-knot coverlet was being honored as a masterpiece of the weaver's art. These coverlets were so rare and expensive that today they are identified only with such aristocratic homes as Mt. Vernon.

There were, of course, many bedspreads among the wonderful furnishings at Mt. Vernon, but the favorite among them was this woven-knot weave, and today it is known as "George Washington's choice". The original weave has been traced to Damascus, the famous art center of the ancient world. There, skilled native craftsmen originated the woven-knot by twisting each loop with an especially shaped twig. Some of the finest examples of this ancient weave were reproduced by the Coptics along the Nile shortly after the advent of Christianity. It's thought that perhaps the Moors, migrating from Africa to Spain, brought the weave to Europe. At any rate, the weave came to England and Ireland from the Province of Segovia, Spain. George Washington collected just such rare and beautiful things at Mt. Vernon, to serve as inspiration for the growing group of gifted artisans in America. He wanted American weavers to be able to produce in this country, things of equal beauty and worth, as those produced in England. Skilled hand-weavers in the colonies tried to reproduce the original woven knot coverlet, and a good many traces

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of their work are cherished as heirlooms and examples of the first days of America's flourishing art. One of the most famous of America's present day weavers — Bates — has achieved what many other weavers could not do: he has reproduced the weave in the original George Washington spread and, in so doing, he has found again a lost art — a weave endowed with the romance of the traditions of our own United States.

Recently, seven stores in America were honored by the Bates Company by being given the privilege of offering these reproductions of George Washington's favorite bedspreads to their customers. Davison's is one of the seven.

Because of its beauty, its value from a historical standpoint, and the fact that these spreads will be the heirlooms of tomorrow — handed down from mother to daughter for many generations to come — we are very proud indeed that we may offer you these Bates spreads. Each individual spread will be registered by number in the name of the person who buys it, to guarantee its authenticity now and in the years to come! The certificates are engraved and are nicely suited for framing. It would be particularly appropriate to frame the certificate and put it in the room where you use the bedspread. You people who collect and love antiques — this is something you should have! It has romance and beauty and American background. Each spread is woven of the finest American cotton — guaranteed pre-shrunk — the only luxury spread in the market that is reversible. And one side of this spread is just as beautiful

## HISTORIC DATES PROGRAM: WASHINGTON'S BIRTHDAY

as the other. We can imagine no more treasured gift to a home — or to the home of a daughter bride — than one of these Registered Heirloom bedspreads, and the accompanying certificate that guarantees its authenticity. George Washington chose the original of it for his bride. It is the pride of Mt. Vernon, and today an authentic copy may grace your own home. Come and see it in the linen department, on the second floor. There never has been a more beautiful cotton bedspread in the world!

You know, there are so many things about George Washington that history books never told us in school. Washington's birthday never rolls around that we don't think of the man behind that stern face looking down from the picture frame at all the school children in the history class. He was really a very happy sort of man — and quite a ladies' man too, in a way — for he never let a feminine guest leave the beautiful gardens of Mt. Vernon, which he and Martha had so carefully laid out together, without giving her a little nose-gay of flowers.

And now, let's talk about color for a moment. Spring is the most colorful of all seasons. It's the time when we want to invite the outdoors in and bring a lot of light, cheerful tones to every room — to match our Springtime mood.

Someone has said, whether or not we realize it the colors we see around us every day have an important bearing on our lives. Some scientists even contend that colors affect our health. All of us have felt the effect of color at times — a room that is painted dark or dull

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in shade is mentally depressing; a gloomy day makes it even more so, and we're inclined to blame our mood on the weather. Gay colors, warm colors have the opposite effect. They reflect the light and tone it to boost our spirits — even when the sky is grey or the day is dull and dreary. We don't fall into dark moods if we're surrounded by light cheerful colors.

Of course, no one could have a dark mood on a morning like this, but we know there will be gloomy days. This idea has been watched and studied by scientists so carefully that they have found colors even cause a definite reaction in the body. That seems logical, since a day like this, with blue sky and yellow sun, makes us much happier. Using delicate instruments to record the effect of color on the human pulse beat and blood pressure, the scientists found that bright shades speed up the beat of the pulse and raise the blood pressure — not enough to cause harm, of course, but enough to keep a person in a much more cheerful frame of mind. On the other hand, dark colors depress the pulse and also the spirit.

Industrial firms long ago found that bright pastel shades along production lines reduce accidents and worker-fatigue. And since light is the vehicle which transmits color to the eye, today you see factories with large window areas (or windows painted a certain color) to draw the light inside and make the factory a more cheerful, brighter place for those who work there.

Daylight too has color. We may think about daylight or any light as just being a brightness without

color — but light is made up of many colors and, depending on the direction from which it comes, it is a different shade. Light from the South is called a yellow light because it is predominantly yellow. Blue complements yellow, so a room with a southern exposure is nice when painted with blue. Northern light is predominantly blue, so rooms with a northern exposure might well be painted yellow or tan, one of the yellow group. The most natural light is from the east — so east rooms are pleasing when painted in a soft grey! From the West comes the red light — that's one reason we see so many beautiful red sunsets; to compliment a western light, rooms are most pleasing when they are painted in one of the pastel green tones.

So you see, we've come a long way on the color chart in home decoration — and that goes for rugs and accessories as well. And no matter from which direction your light comes by day, at night your rooms should be lighted so that light and shadow are avoided. Lamps that give proper lighting often light a room more indirectly, as we all know. It's an interesting study — and since Spring is a time when we think so much of fixing up the house — adding new lamps, new rugs, new draperies, slip covers, and furniture — all should be planned wisely and certainly individually for each home.

Having a home and fixing it up is the biggest single investment made by any average family in its entire lifetime. For that reason nothing we buy for our homes should be just bought at the drop of the hat. When you select a carpet or a rug, think about the color it

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lends to a room. If you are choosing rugs for a bedroom floor, few types have come along in years that are as attractive, yet as inexpensive as the little shaggy types that may be had in such charming colors. We have many of them at Davison's, and if by chance you are in the slightest undecided as to what you want, ask one of our decorators to help you make the right choice. Rugs are something you want to be able to live with for a long, long time — they should be rugged to begin with; they should be of good quality, good make because they get a lot of hard wear from constant walking. So when you're fixing your home for Spring, begin with the floor: choose carpets and rugs in colors you'll like to live with — shades that will harmonize with other accessories and lend charm to every room. Choose them just as you choose the colors for your wardrobe that are more flattering to your own type of beauty.

Now get your hat and let's go to town!

## XI. Historic Dates Program: Christmas

**BROADCASTER:** Good morning!

And just over the horizon is Christmas week. Over the weekend folks will be getting out the Christmas tree trimmings, and planning where they'll put the tree this year. Of course, everybody wants a Christmas tree — it's one of the most beautiful institutions in the world. And because it is so much a part of Christmas, we think the Christmas tree deserves a lot of thought. We got to wondering the other day who in Atlanta could tell us most about this little tree with all its lights and glitter, and the shining star on the topmost branch that has brought so much pleasure — so many realizations of dreams, so many answers to childhood prayers. So we skipped over to the United States Forest Service and asked Mr. Clint Davis, the Educational Director, what he could tell us about Christmas trees. He had so much to say about them, we asked him to come along and join us this morning. Mr. Davis, we're mighty glad to have you!

**GUEST:** I am mighty glad to be here, too, to talk about Christmas trees which, as you say, mean so much to childish hearts. Our children deserve to have happy yesterdays to look back upon — and Christmas should be the brightest. A tree is part of the tradition of Christmas — a tradition we want to keep.

**BROADCASTER:** Until the other day, we'd had an idea that the Christmas tree really began in Germany, but you exploded that theory by going back a great deal further to the Ancient Romans and Arabians. Won't you tell us about that?

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**GUEST:** It began way back with Virgil in ancient Rome. The people had a charming custom in those days of decorating evergreen trees at certain times of the year, to honor the god of wine. Even the Arabians considered their date-palm as a "tree to hang things on". Once each year at a special festival it was decked "with fine clothes and women's ornaments". Egypt, India and many other countries had similar practices.

**BROADCASTER:** Of course we realize that most of the stories about the Christmas tree's origin are based on legend — but when was it first associated with Christianity?

**GUEST:** That is a story that comes to us from France about a knight to whom befell a great wonder. While on a journey through a dark forest this knight abruptly drew in his horse, for there before his eyes stood a gigantic tree whose immense branches were heavily laden with brightly burning candles, some of them standing up straight and others pointing down. On the top of the tree was the greatest wonder of all — a child, luminous in the night, with a halo around its curly head. In frightened reverence the knight paused for a moment, then wheeled his horse around and galloped away. He made a pilgrimage to Rome and asked the Pope for an explanation of the sight he had seen. The Pope is said to have told him that the tree represented mankind, the child represented the Savior, and the candles — some pointing upward and some downward — the good and bad people of the world.

**BROADCASTER:** Isn't Martin Luther supposed to have

## HISTORIC DATES PROGRAM: CHRISTMAS

introduced the Christmas tree to the modern world?

GUEST: Yes, he is. But I think one of the most amazing things about the history of the Christmas tree is the fact that it wasn't until 1860 that it became a real symbol of Christmas time, and in the short period of fifty years it conquered the whole of Christendom. We can't imagine what Christmas must have been like without a decorated tree as a symbol of all the things we associate with the season of gift-giving and joy, but we do feel that no other object could have been chosen which would mean so much. The thought that "only God can make a tree" is in itself a good reason for its having been chosen as a Christmas symbol.

Science has never unraveled the mystery of the origin of life, but we do know that through its roots a tree takes on water and the elements of the soil, which are sent to the branches and the leaves. We know that a tree needs sunlight and air — and all these things contribute to its color and growth until the tree takes on its symmetry and loveliness.

But the Christmas tree has more in it than just the chemicals of soil and air; it brings a message inside our homes that literally breathes of the great outdoors. In its makeup is the warmth and brilliance of the sun, the darkness of midnight, the soft glow of moonlight, and the shadow and color of early dawn; it has the breath of the summer wind, the roar of the winter blizzard, the flash of lightning, the reverberation of thunder, the song of birds, the witchery of the snowflake, the chatter of the squirrel, the gurgle of the waterfall, the fragrance of flowers — so you see, a tree isn't just a tree.

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**BROADCASTER:** No — you make it sound like a living, breathing being, as though it had life eternal.

**GUEST:** Who can say that it doesn't? Certainly we find in nature the greatest example of the resurrection. That's why we think trees deserve more respect than they usually get.

**BROADCASTER:** Mr. Davis, since transportation is a national problem, there probably won't be so many Christmas trees shipped in from the Northwest. Maybe we'll go back to the old days of going out and cutting our own tree instead: is that permissible?

**GUEST:** Yes, on your own farm, or by securing permission from some landowner in case you don't own forest property. Removing young pines or other evergreen trees from a thick stand is a good practice as long as care is taken to thin the stand by spot selection of the trees removed, rather than by clearing all the trees from one area. If the tree is to be removed from the property of others, the owner should designate the tree to be cut. Trees are like any other property; and no owner likes people to help themselves. So, if some of our listeners don't have a farm and want a tree to gladden their home at Christmas, they can ride out to a nearby farm house, offer the farmer a fair price for a tree, and I bet he will give them one.

**BROADCASTER:** You mentioned the other day something about the nice custom of buying a living tree from a nurseryman and after Christmas planting it in the yard. A living Christmas tree — that's a great idea because it not only preserves our trees, but it also decor-

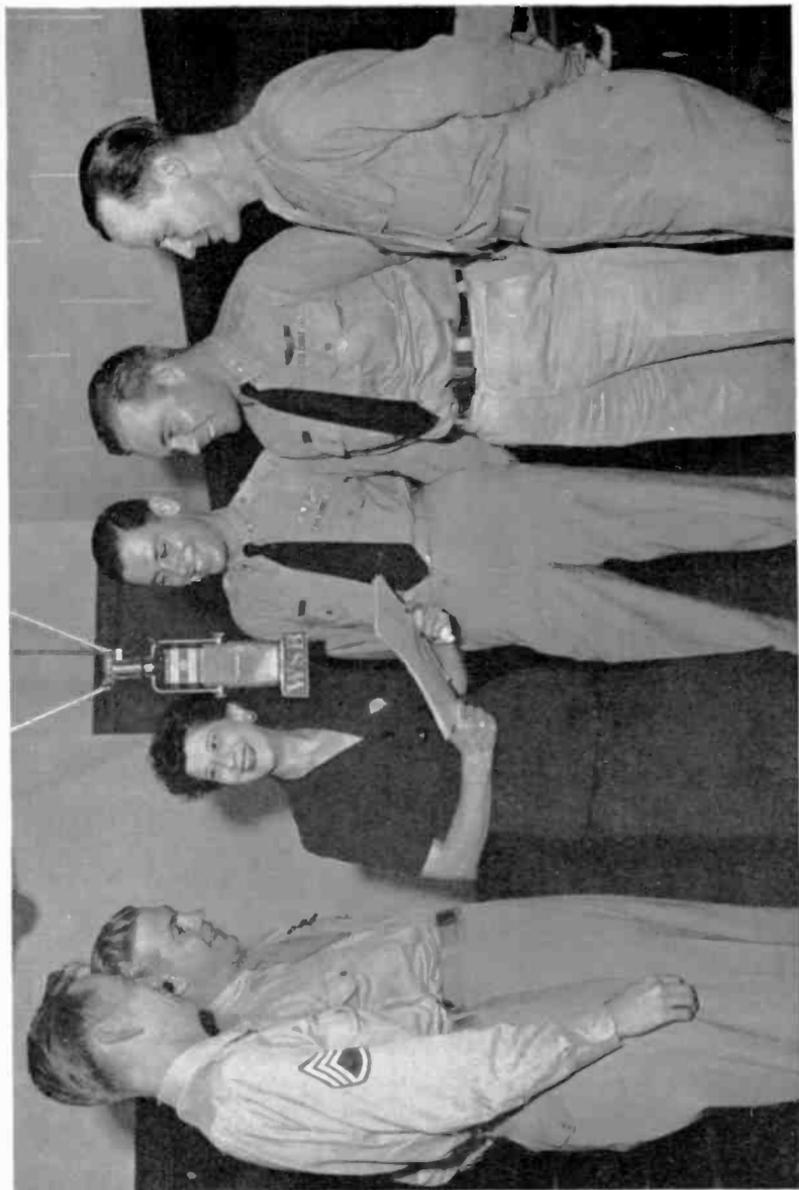
## HISTORIC DATES PROGRAM: CHRISTMAS

ates our yards, and if we can't have outside trees decorated with lights this year, we can take the tree inside without doing any damage — if we take care of it, of course.

**GUEST:** Yes, that's a splendid way to make a Christmas tree serve a double purpose. Think of the sentiment associated with an evergreen growing in the yard after the youngsters have gone away to school. The sight of the tree will bring back memories of a joyous Christmas morning years ago, when Junior got his first bike, or sister her first talking doll.

Trees contributed greatly to victory — and they contribute to peacetime living. We are constantly appealing to the public to help State and Federal Forest Services protect our trees from forest fires and destructive cutting. With a little help from the public, our forests will provide Christmas every day in the year.

**BROADCASTER:** Thank you, Mr. Davis, for all of us. Certainly, when you think of what trees are doing toward our day-to-day happiness and comfort, they do, as you say, deserve our respect and protection. And this Christmas season, when we bring our living Christmas trees inside our homes—or a tree that we've cut with the farmer's permission — we'll remember that it's more than just a tree all decorated with lights and tinsel, for our Christmas tree is truly a symbol of all the wonderful things that Christmas stands for. And we're sure that everyone joins us in the wish that you people who do so much to protect our forests will have the kind of Christmas you so richly deserve.



—Signal Corps Photo.

Another victory program: Enid Day interviews the first B-29 Crew to return from the Pacific.

**XII. Historic Dates Program:  
Given Ad-lib on V-J Day**

BROADCASTER: Good morning!

Atlanta is a well poised lady this morning, going about her daily job until the President makes the Japanese surrender official. And while other cities are beginning (a bit prematurely) to celebrate a Victory which is yet to be declared officially, we feel very proud of our own city of Atlanta, for her poise and her steady hope. Most of us feel that even though it may come within the hour, there are things to be done, our own jobs go on—the children must be bathed and dressed, the dishes washed and the beds made. And before we know it, the school bell will ring again. The news will rock the world when it comes from the lips of our Commander-in-Chief, but our own little world is not changed as yet—there are still things to be done that require our own personal energy and devotion to the job at hand.

It is rather a significant thing, however, when we remember that it was on this day, August 14th, three—no, four—years ago, in 1941 that another official statement held us fast: the announcement of the Atlantic Charter, the beginning of the day when Victory would surely come! Do you recall what the Atlantic Charter said? . . . “The President of the United States of America, and the Prime Minister, Mr. Churchill, representing His Majesty’s Government in the United Kingdom, being met together, deem it right to make known certain common principles in the national poli-

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cies of their respective countries on which they base their hopes for a better future for the world.

First, their countries seek no aggrandizement, territorial or other.

Second, they desire to see no territorial changes that do not accord with the freely expressed wishes of the peoples concerned.

Third, they respect the rights of all peoples to choose the form of government under which they will live; and they wish to see sovereign rights and self-government restored to those who have been forcibly deprived of them.

Fourth, they will endeavor, with due respect for their existing obligations, to further the enjoyment of all States, great or small, victor or vanquished, of access, on equal terms, to the trade and to the raw materials of the world which are needed for their economic prosperity.

Fifth, they desire to bring about the fullest collaboration between all nations in the economic field with the object of securing, for all, improved labor standards, economic advancement and social security.

Sixth, after the final destruction of the Nazi Tyranny, they hope to see established a peace which will afford all nations the means of dwelling in safety within their own boundaries, and which will afford assurance that all the men in all the lands may live their lives in freedom from fear and want.

Seventh, such a peace should enable all men to traverse the high seas and oceans without hindrance.

## HISTORIC DATES PROGRAM: AD-LIB

Eighth, they believe that all the nations of the world, for realistic as well as spiritualistic reasons, must come to the abandonment of the use of force. Since no future peace can be maintained if land, sea or air armaments continue to be employed by nations which threaten, or may threaten, aggression outside of their frontiers, they believe, pending the establishment of a wider and permanent system of general security that the disarmament of such nations is essential. They will likewise aid and encourage all other practicable measures which will lighten for peace-loving peoples, the crushing burden of armaments."

Yes, the Atlantic Charter, like the Declaration of Independence, was concerned with "we, the people" . . . only it included the peace-loving people of the *world*, not just the peace-loving people of our own land. Let's hope the hour will come today, and quickly, when "all the men in all the lands may begin to live out their lives in freedom from fear and want."

The announcement has not as yet come — but this may be the day we're waiting for . . . And today, over the Pacific, the giant bomber—symbol of the might and fury of the American Eagle — may fold its wings and come to earth again. And as the news of this great day of Peace comes pouring in over the radio into every home in the land and the shouting and the tears of joy are mingled together, as the confetti and the streamers fall on old Peachtree Street as they've not fallen before, thoughts and memories and hopes and plans come crowding into mind! On Peachtree Street — which has

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seen wars come and go — there is no thought of anything today except the thought of Victory and the Peace that is to come. The plans we've made and the dream we've dreamed for so long — they've seemed just a part of another world. But it may be here — at long last — today. And so today may be another Easter and Thanksgiving and Christmas and Fourth of July and Armistice Day all rolled into one . . . It may be an extra Fourth of July — because again America will know the joy — the blessing of Freedom . . . It may be another Christmas — because today new hope may be born, new faith — and millions of hearts, seeking expression of the deepest emotion of all, will turn to the Book of Common Prayer — there to find the words that are in our hearts: "Grant us grace fearlessly to contend with evil, and make no peace with oppression — and that we may reverently use our freedom, help us to employ it in the maintenance of justice among men and nations."

Yes . . . today may be another Fourth of July too — another day of Independence — and Freedom — freedom from fear — freedom from hate — freedom from want and sacrifice and untimely death! And just as our forefathers gathered to lay the foundation of this nation, so will our leaders gather with leaders of other nations to lay the foundation of peace for the world in the years to come. No finer pattern could be used than the pattern which has served our country so well through all the years . . . and again and again today . . . the Declaration of Independence, with its words of might — "we hold these truths to be self-evident — that

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all men are created equal — that they are endowed by their Creator with certain unalienable rights, that among these are Life, Liberty and the Pursuit of Happiness . . .” and the words — the first three words of the Constitution under which this nation has progressed and lived and had its being for so many years — “we the people” . . . these and many other things will rush to mind today — and be repeated again and again and again! . . . And again before the world America will pledge herself anew to every Belief, and every Faith, and every Trust — which has never failed the United States and the people who live in the shadow of Old Glory! Yes — this may be another July the Fourth for the United States of America — and another Memorial Day too — as we remember those who “gave their yesterday that we might have our today and tomorrow!”

Words that have burned their way into our hearts and minds will come rushing like a flood today — memories — letters — words of the Colin Kelly’s — the Bongs — the Commander Sheas — letters will be taken out of their secret hiding places today and reread again and again . . . Letters like Commander John Joseph Shea’s to his five-year-old son — who’s old enough now to read it for himself:

“Dear Jackie: This is the first letter I have written to my little son . . . It is too bad this war could not have been delayed a few more years so that I could grow up again with you and do all the things I planned to do when you were old enough to go to school . . . I thought

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how nice it would be to come home early in the afternoon and play ball with you and go mountain climbing and see the trees, brooks, and learn all about woodcraft, hunting, fishing, swimming and other things like that. I suppose we must be brave and put these things off now for a while. When you are a little bigger you will know why your Daddy is not home so much any more. You know we have a big country and we have ideals as to how people should live and enjoy the riches of it and how each is born with equal rights to life, freedom and the pursuit of happiness. Unfortunately there are some countries in the world where they do not have these ideals, where a boy cannot grow up to be what he wants to be . . . with no limit on his opportunities to be a great man such as a great priest, statesman, doctor, soldier, businessman and so forth. Because there are people in countries who want to change our nation, its ideals, its form of government and way of life, we must leave our homes and families to fight. Fighting for the defense of our country's ideals, homes, and honor is an honor and a duty which your daddy has to do before he can come home and settle down with you and mother. When it is done he is coming home to be with you always and forever — so wait just a little while longer. In the meantime, take good care of mother, be a good boy and grow up to be a good young man, study hard when you go to school, be a leader in everything good in life . . . Play Fair always . . . strive to win, but if you must lose, lose like a gentleman and sportsman! Don't ever be a quitter! If I don't get back — you must grow

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up to take my place as well as your own in your mother's life and heart. Last of all don't ever forget your Daddy — pray for him to come back; and if it is God's will that he does not — be the kind of boy and man your Daddy wants you to be . . .” Commander Shea was lost aboard the aircraft *Wasp* in Pacific waters in the early part of the war . . . one of thousands upon thousands of American men and boys who made the supreme sacrifice that you and I might live to see this day.

Yes — today may be a day of memory . . . Memorial Day again in 1945 . . . as a nation remembers the Colin Kellys — the John Joseph Sheas — the Jim Browns, and the Sam Smiths — who gave their all, that this day might see the world's horizon bright with the sun of freedom and peace! Today may be another Thanksgiving too — as with grateful hearts we lift our voices in song and repeat that grand old hymn:

“Our Fathers God, from out whose hand — the centuries fall like grains of sand . . . We meet today, united — free . . . And loyal to our land and Thee . . . To thank Thee for the era done . . . And trust Thee for the opening one!” For today may be the opening of a new era for America and the world — an era of peace — and the realization of dreams and hope and faith — and trust — the putting away of weapons of war — the hammering of guns into plowshares once more.

There's just one weapon we'll keep . . . one secret weapon — you won't find it on the production lines — it's not guarded at the Navy Yard — nor tested at Aberdeen — yet it's the toughest weapon we have had during

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the war. It's the stuff with which all our wars are won. It's the reason this nation has never been defeated — nor ever will or can be defeated. It's the thing of which Americans are made . . . the red blood and the determination — the thing buried deep in our hearts when we see Old Glory unfurled — and feel the lump in our throat and the mist in our eyes! It's the thing that whispers to us the encouragement that keeps our eyes toward the horizon and the future — that whispers "things will be better now — we ourselves are going to be better!"

It may be a New Year for America too and we are one milestone nearer that perfection towards which all things are slowly moving . . . for America too . . . this may be another New Year's Day in 1945. And another Easter — another rebirth for the nation and the world — another symbol of the promise made 1945 years ago — when another Man made the supreme sacrifice that the world might be saved from the fury and the hate and the greed and the lust of mankind. Yes — it may be another "Day" in America's calendar — a day made up of all the red letter days . . . Mother's Day and Father's Day . . . Christmas . . . Fourth of July . . . Thanksgiving . . . New Year's Day . . . Memorial Day . . . and Easter . . . all in one! We hope so! We fervently pray that it will!

## HOW A RADIO PROGRAM MAY BE CONSTRUCTED

### PART II

#### How a Program Can Be Constructed Around a Number of Unrelated Articles\*

BROADCASTER: Good morning!

And so quiet and calm it is this sunny morning, you can almost hear your shadow walk along behind you.

Today a member of the Royal Family of Broadway will trod the boards at the Erlanger Theater as Ethel Barrymore comes for an engagement. And still another royal family trods the boards in front of the footlights — the new shoes in our Theater of Fashion. Judging from the tremendous ovation this new act has received, it's a hit! And while Ethel Barrymore is taking her bow at the theater, our shoe fashions are receiving the applause of all those who know good looking footwear when they see it. For in this new display of street level fashions you'll find the cleverest styles that ever tiptoed down Peachtree Street.

A sample hat sale also tops the fashion billboards, and when the curtain rose this morning on a brand new day the top cream of the millinery mode rose out of its tissue wrappings and literally popped the lid off the hat box for Spring and Summer. With a price tag that reads one fifth of what these hats were made to sell for, you can take liberties with your budget, for somewhere in that group of hundreds of styles lurks the hat which will do much to make this your handsomest season.

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\* This excerpt from a radio script also shows how local happenings may be used to advantage as subject matter for an opening paragraph, forming a good wedge for the actual salestalk. Note how otherwise delicate subjects (such as corsets) are handled.

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Regimentation is the order of the day, but in the fashion world it's another story, particularly in the quarter where hats are made. There's a definite lack of regimentation in millinery styles; hardly any two hats are alike. On the one hand you'll see flower toques, rankly flattering to every face; on the other hand, a cartwheel rolls in — its crown quite flat and with a black velvet band tied around to form a silly bow. So if wide brims are your obsession, once more your eyes may disappear under the flattering shadow of a cartwheel straw.

All the flowers are not on hats, however, and if you're a garden enthusiast don't pass by that dahlia sale in our Garden Service. There are asters too, and salvia, perriwinkles, and verbena, shasta daisies and old fashioned pinks. If Spring makes you take a maternal interest in petunias, even though you possess only one small window box, or a garden no larger than a ping pong table, we'll show you how to turn it into a miniature beauty spot. Gardening is loads of fun if you're dressed for the part. On the other hand, it's something which is never mentioned in polite circles if you find that gardening is doom to your new manicure. So pick up a pair of gardening gloves, preferably those saturated with a lanolin oil cream, and your hands will remain holdable. With these gloves to guard your fingertips, you'll never feel the urge to apologize for your roughened hands when you reach for a trick at the card table, though you spent the morning communing with the worms.

Now that Spring is on the wing and gardening days are here again, back yard sports are being spotlighted

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in our games department — and just in case you're interested — our pro on the Badminton courts tells me that batting the shuttlecock around is a good way to a sylph-like figure. "Watch for the birdie" once meant that you were on the verge of having your beauty struck, but "watch for the badminton birdie" is a far better stroke for beauty. It simply "mows your hips down" as Charlie McCarthy might put it — but of course no gentleman would, not even a "wooden" gentleman, for gentlemen never comment on the size of a woman's hips. Not even a devoted husband will broach the subject, so I'm told. Husbands just do a lot of thinking about such things and then begin to take a wife for granted. Might be a good idea if husbands would sometimes remind their wives in a kind way. Oh well, I guess there isn't any kind way to tell a wife she's straining at the seams!

If your budget is straining at the purse strings, however, you'll be pleased and proud to carry a trig gingham handbag that made its appearance in the bag department only this morning. It teams up nicely with the gingham checked sun shades in the umbrella stand just across the aisle and a better job of matchmaking couldn't have been done by the most adamant town gossip. They're modestly priced, so even though you feel too poor to raise a fuss, as the saying goes, you can still raise one of these pretty sunshades, tuck a gingham checked bag under your arm, and discover that you have the sort of go-withers for informal wear that are as exciting as a firebell in the night.

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And here's another accessory tip as hot as a Mexican tamale. It hits the bull's-eye of fashion as surely as the old time border patrol sergeant handling a six-shooter. This is a new belt for your sportswear. You might say it's a six-lighter instead of a six-shooter because the buckle is an amusing cigarette case which measures about two and a half inches square. The top slides off and up pops a cigarette, handy like, so a feminine golfer can be as quick on the draw for a smoke as an old time Western cowboy could draw a bead on a "hoss-thief". It's only a dollar, for goodness sake! You'll have that much fun the first time you wear it!